

The INLAND PRINTER



FEBRUARY 1905

VOLUME 34

PRICE 30 CENTS

NUMBER 5

Henry Lindenmeyr & Sons

Our Revised Price Lists No. 8 and No. 9

~ FOR ~

WRITINGS, LEDGERS AND BONDS

Are now ready. These lines are shown in
the Red and Blue Books mailed on request

Paper Warehouses

32 to 36 Bleecker Street
20 Beekman Street
New York

Chas. Hellmuth

MANUFACTURING AGENT FOR

CAST & EHINGER

Awarded Grand Prix and Two Gold Medals
at Paris Exposition

Printing and Lithographic **INKS**

SPECIALTIES

FINE
HALF-TONE
BLACKS
for Job and Maga-
zine Work

Bi-tone Inks,
Three-Color
PROCESS
INKS

BRILLIANT COVER INKS
in various shades and combinations

Unsurpassed Proving Blacks

OFFICES AND FACTORIES: { 46-48 E. HOUSTON ST., NEW YORK
357-359 S. CLARK STREET, CHICAGO

C. B. PRESCOTT, Treas.
T. HENRY SPENCER, Asst. Treas.

Valley Paper Co.

Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing,
Solar Printing,
Holyoke, Mass., U. S. A.

- "Valley Paper Co. No. 1 Bond 1905"
No. 1 Bond Regular List
- "Commercial Bond 1905"
One-half Regular List
- "Valley Library Linen"
For High-grade Papeteries
- "Valley Paper Co. Linen Ledger 1905"
A Strictly No. 1 Ledger
- "Commercial Linen Ledger" } Lead all the
- "Our Ledger" } No. 2 Ledgers
- "French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens
- "Old English Linen and Bond"
Standard for Fine Commercial Work
- "Congress Linen and Bond"
The best low-priced Linen and Bond made
- "Old Valley Mills 1905" Extra-superfine
- "Valley Paper Co. Superfine"
As good as the best
- "Valley Forge" Flats Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U. S. A.

SEND FOR OUR NEW BOOK OF
Samples of Specialties in

COVER PAPERS

Sea Wave, Centurion and Repoussé

Made in three styles, in twenty-four colors, in 21 x 33,
60 and 80 lb. These papers are made only by ourselves
and show very attractive two-color effects, making them
unique for Advertising Announcements, Booklet Covers,
Fancy Stationery and similar uses :::::::::::

OUR OTHER SPECIALTIES ARE

VELLUM and SATIN TINTS
In fifteen colors, 21 x 33, 60 and 80 lb.

ONION SKIN BOND
In Folio, Royal and Double Cap

HALF-TONE WRITING
In 17 x 22, 19 x 24 and 17 x 28

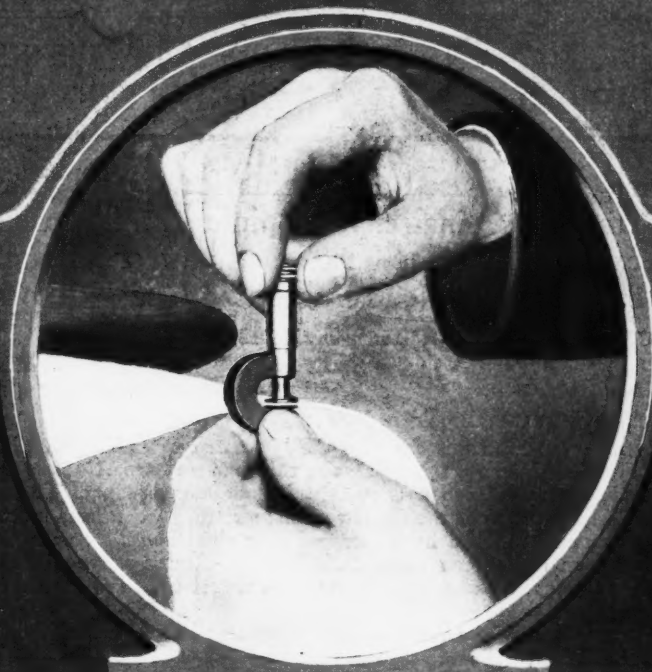
Keith Paper Co.

TURNERS FALLS - MASSACHUSETTS





MAGAZINE SUPER



Butler's Magazine Super.

A pure white super-calendered paper for magazines, pamphlets, catalogues and booklets of moderate price.

By the Calipers or the Press you may prove that it is of
EVEN THICKNESS THROUGHOUT THE SHEET,
a feature only looked for in Enameled Papers at twice the cost.

Instead of a hard, glossy finish, it possesses a smooth, dull surface that insures a clear impression and a quickly dried sheet. The proof is in the printing o't.

Packed flat in cases in all
Stock Sizes and Weights.

J.W. BUTLER PAPER CO.
CHICAGO

THE SIMPLEX

One-Man Type Setter

"MORE THAN PAYS FOR ITSELF"
"NEVER OUT OF COMMISSION"

After a publisher has used a machine for several years, he is in position to give a final expert opinion on it, based on his own long experience. The unsolicited opinion of such a man as Mr. R. S. Osterhout, News Publishing Co., Hudson, Mass., ought to carry great weight. See his letter:

HUDSON, MASS., December 20, 1904.

THE UNITYPE COMPANY, Brooklyn, N. Y.:

Gentlemen,—We have this day paid the last note on our Simplex, which was installed in our plant June 20, 1901. During this time we have spent less than \$50 for repairs and renewals of worn parts, and this includes one grinding. The machine is in as good shape to-day as the day it was first started, and, in fact, it has never been out of commission. We have averaged over eight hours for every working day, and have run it fourteen hours during Town Report seasons. Last year, besides setting the type for our eight newspapers, we set eight town reports on the machine.

We can not see how any newspaper office can afford to set type by hand when a machine of this kind will more than pay for itself. We have always kept two on the machine (girls), and they are the only ones who have ever learned to operate.

Yours very truly,

NEWS PUBLISHING COMPANY.

R. S. OSTERHOUT.

His plant is worth \$1,700 more than before the Simplex was installed, which extra value has not cost him a dollar, since the machine has more than paid for itself in pay-roll reduction.

Why don't *you* do that, too, Mr. Publisher? Our terms make it easy to do so, without any strain on even limited resources.

LET US TELL YOU ALL ABOUT IT

THE UNITYPE COMPANY

200 Monroe Street
Chicago

410 Sansome Street
San Francisco

148-156 Sands Street
Brooklyn, N.Y.

We would like to form a few partnerships with progressive friends in the printing craft. An answer to this advertisement will bring our proposition. No capital required from you. A bond of character and good faith will be forthcoming, which bears the water-mark

Old Hampshire Bond

Hampshire Paper Company

South Hadley Falls, Mass.

*The only paper makers in the world making Bond Papers
exclusively.*



The Ault & Wiborg Co.

MAKERS OF

LETTERPRESS, STEELPLATE

COPPERPLATE AND
LITHOGRAPHIC



INKS

DRY COLORS, VARNISHES
OILS AND DRYERS

IMPORTERS OF
LITHOGRAPHIC STONES
SUPPLIES AND BRONZES

CINCINNATI

TORONTO

NEW YORK

LONDON

CHICAGO

BUENOS AIRES

ST. LOUIS

The OSWEGO AUTO



Nine Sizes 34, 38, 44, 50, 57, 63, 68, 74, 84 inches.
(Four styles of each size.)

THE OSWEGO AUTO is the latest designed Automatic Clamp Cutting Machine. In a great many cases where the OSWEGO AUTOS have been installed, the output was tripled.

THE OSWEGO AUTO with improved Automatic Clamp and Foot Treadle cuts as accurately as the BROWN & CARVER Hand Clamp Cutter. The OSWEGO AUTO turns out the maximum output per day, and is absolutely unbreakable. It takes the least power to operate.

The Automatic Clamp is independent of the knife, and is powerful and reliable. The knife stroke is fast and clean. The mechanism is the simplest, and there are few moving and wearing parts.

Detailed description furnished with pleasure on request.

OSWEGO MACHINE WORKS

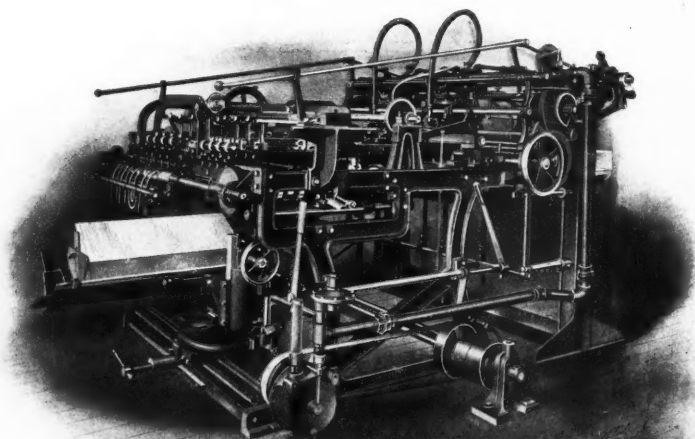
NIEL GRAY, JR., PROPRIETOR,
OSWEGO, N. Y.

SELLING AGENTS

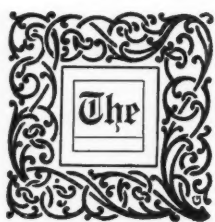
Van Allens & Boughton, . . . 17-23 Rose Street, New York
Southern Printers Supply Co., 304 10th St., N.W., Washington, D.C.
Thos. E. Kennedy & Co., . . . 337 Main Street, Cincinnati
American Type Founders Co., 405 Sansome Street, San Francisco



J. M. Ives, . . . 301 Fisher Building, Chicago
Toronto Type Foundry Co., Ltd., 70-72 York Street, Toronto, Ont.
American Type Founders Co., 606-614 Sansom Street, Philadelphia
American Type Founders Co., . . . 257 St. Clair St., Cleveland, Ohio



NEW DROP-ROLL JOBBER WITH AUTOMATIC FEEDER

**CHAMBERS PAPER FOLDING MACHINES**

have a successful business record of over forty years, while the King Automatic Feeder has now a proven record of two years' constant hard use under many different conditions.

¶ This new Jobber marks a distinctive advance in machines of this class. Without any additional attachments it will fold sheets of 8, 12, 16 and 32 pages of regular right-angle imposition, *and also parallel 32's, two on.*

¶ These five deliveries are all made into one V-shaped iron packing trough, which is easily and quickly moved into the required position by aid of rack and pinion. All parts belonging thereto move with the trough, and the folded sheets are delivered directly into the trough from the last pair of rollers. The machine has automatic side register of a new pattern on both sides, so that either edge of the sheet may be used for register purposes, and is provided with head perforators to prevent buckling.

¶ Graduated adjustments controlled by hand wheel and screw and a very simple open tape system.

Additional Feature—Machinery to fold parallel or "long 16's," two on, may be added.

CHAMBERS BROTHERS COMPANY

Folding and Feeding Machines

PHILADELPHIA, PENNSYLVANIA

TWENTY CARLOADS OF CHANDLER & PRICE GORDON PRESSES



THE largest single shipment of Platen Presses ever forwarded by one firm. This illustration represents with photographic exactness a trainload of Chandler & Price Gordon Presses and other printers' supplies shipped October 27, 1904, to the various branches of The American Type Foundry Company by The Chandler & Price Company, of Cleveland, Ohio, the full specifications for these presses (300 Chandler & Price Gordons) having been received October 10, 1904. This picture is presented to the trade to show the immense popularity of the Chandler & Price Press, the facilities of this factory for the rapid filling of orders, and the size of a single order from only one of its many customers. No other make of press equals the Chandler & Price for general use, and as a money maker and saver. There is no other press for which so few repair bills are required. There is no other press made so perfectly and thoroughly embodying the three cardinal principles of correct construction — strength, durability and simplicity. A test of eighteen years service verifies all claims made for these presses. Over 23,000 Chandler & Price Presses have been manufactured and sold within the eighteen years of the existence of this Company.

The Chandler & Price Co.

Printing Presses and
Printing Machinery

EST. 1886

OFFICE AND WORKS: EAST PROSPECT ST. AND C. & P. R. R. CROSSING

CLEVELAND, October 27, 1904

I, O. T. Chandler, President & General Manager of the Chandler & Price Company, do hereby certify that on or about the tenth (10) day of October A.D. 1904, the full specifications were received by this Company from the American Type Foundry Company of Jersey City, New Jersey, U. S. A., for twenty (20) car loads of Printing Presses and Printing Machinery of our manufacture, and that on the 27th day of the same month (i.e. Oct 27, 1904) said train load consisting of twenty (20) cars, which contained three hundred (300) Chandler & Price Gordon Presses & also Paper Cutters & other articles of our manufacture, was delivered to the Pennsylvania Railroad Company, and by said Railroad Company forwarded to the several Branches of the American Type Foundry Co. as represented by the bill of lading placed upon the train herein illustrated. I further certify that not one of the trains herein represented contained less than twenty-four thousand (24,000) pounds of printing machinery of our manufacture & also certify that said train of twenty (20) cars was delivered to said Railroad Company upon the day above mentioned and as a train thus made up, was photographed upon the switch of said Railroad Company just as it was ready to start, as illustrated herein.

O. T. Chandler, Pres. & Gen. Mgr.

PENNSYLVANIA COMPANY.

Cleveland, O., Oct. 27, 1904.

I, W. H. Lutton, the Agent of the Pennsylvania Railroad Company, in the City of Cleveland, State of Ohio, U. S. A., do hereby certify that I this day as said Agent received from the Chandler & Price Company twenty (20) car loads of Printing Presses and Printing Machinery as represented by the illustration herein, that each car load contained not less than 24,000⁺ lbs. and that I forwarded the said train load of twenty cars to the various Branches of the American Type Foundry Company as shown by the bill of lading placed upon said cars. I also certify that said train load was made up and placed upon Kinsman Street switch of said Railroad Company and photographed as herein illustrated with the train complete, and forwarded by the Company as herein illustrated.

Certified Correct
J. F. Gorman
Freight Solicitor, Press. Co.

W. H. Lutton
Agent Penn. Co.

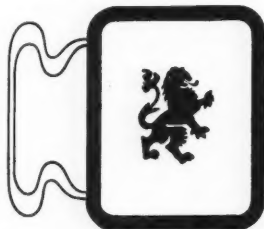
Frank Heller
Asst. Press. Mgr.

THE CHANDLER & PRICE CO.

Manufacturers of PRINTING PRESSES AND PRINTING MACHINERY



Office and Works — E. PROSPECT
ST. AND C. & P. R. R. CROSSING
CLEVELAND, OHIO



The CE

NO OTHER PRESS PRINTS AT

WE have recently completed a run of 200,000 half-tone illustrated circulars on our Century (which has been in constant daily use for five years) at a speed of 1,800 an hour, and the condition of the plates and appearance of the printed sheets at the end of the run were extremely gratifying.

UNION TRACTION CO.

PHILADELPHIA, PA.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill.

1 Madison Ave., New York City

E NTURY



T ONCE SO FAST AND SO WELL

THE impression precludes possibility of battering the forms and saves time of the pressman. The register is absolute and lasting, ensured by your method of gearing the bed and cylinder together. The continuous distribution of the ink with your system of rotary interchangeable rollers is excellent and also an ink-saver.

ROBERT BARTSCH

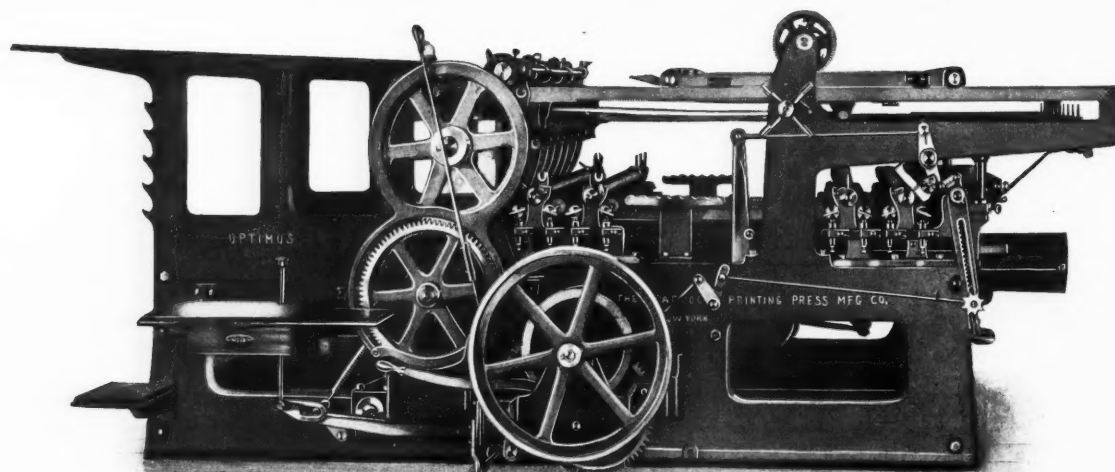
NEW YORK

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill.

1 Madison Ave., New York City



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; A. G. Elliot Paper Company, Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

THERE has not been an Optimus out of register between bed and cylinder in ten years, or since the adoption of our Optimus bed motion; nor has this movement, the most vital of a press, cost anyone one cent. It is mechanically perfect and extremely simple.

Others in ten years have repeatedly changed their movements. Some motions, greatly boasted a year or so ago, are now entirely abandoned; while today the most vaunted are not as they were some months since, and the new are experimental.

OPTIMUS OPTIMUS

It has not been necessary to change the Optimus driving motion. No user has found fault with it. No other is as simple; everything else is more complex. It gives easily the press of highest speed, greatest steadiness and smoothness in operation, absolute register and greatest rigidity. No other press is as strong; no other as well constructed and finished.

OPTIMUS OPTIMUS

It is these points, with others, that make the Optimus the most profitable in use; that enabled us to sell at Baltimore five times as many as our next highest competitor, and several times all others

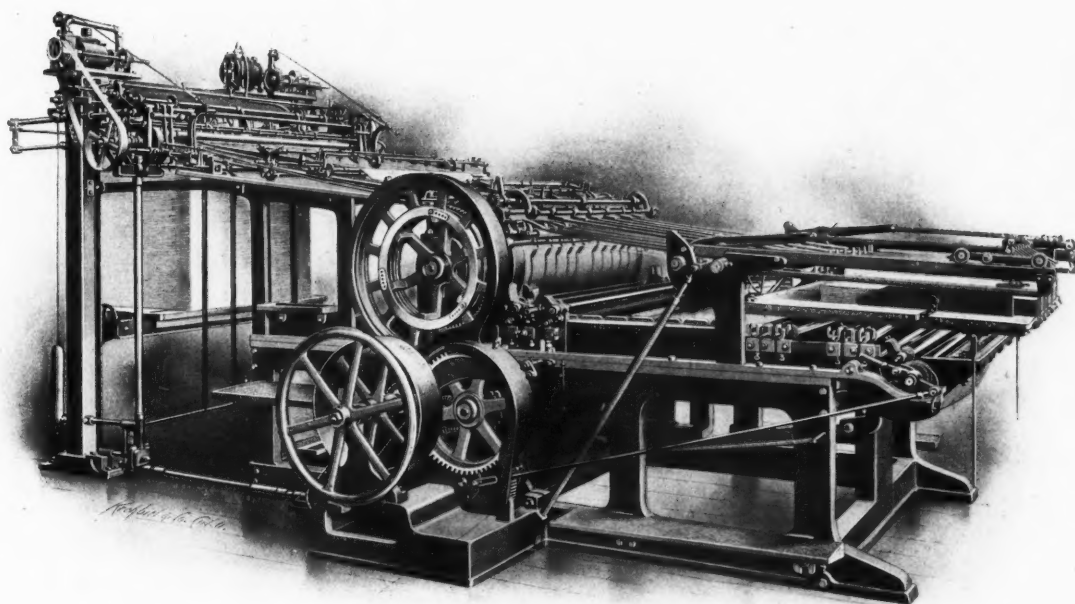
combined; that has given us the past year the greatest business in our history, and has forced us to build the largest factory exclusively devoted to flat-bed printing presses in America.

The No. 43 Optimus, a three-roller press, for a 25x38 sheet, and less, is very heavy and strong, with all the advantages of the big machines. It is as handy as a pony.

SET IN BARNHART BROS. & SPINDLER'S CASLON OLD ROMAN.

FULLER AUTOMATIC FEEDERS

NEW MODEL



For Printing Presses, Folding Machines, Ruling Machines, etc.

Accurately feeds all kinds of paper, light or heavy.
Can be attached to any make or style of Printing Press working flat sheets.
Adapted to all classes of letterpress, lithographic or color work.

WE GUARANTEE AN INCREASE IN PRODUCTION OF TEN TO
TWENTY-FIVE PER CENT OVER HAND FEEDING, PERFECT
REGISTER AND SAVING IN WASTAGE OF STOCK.

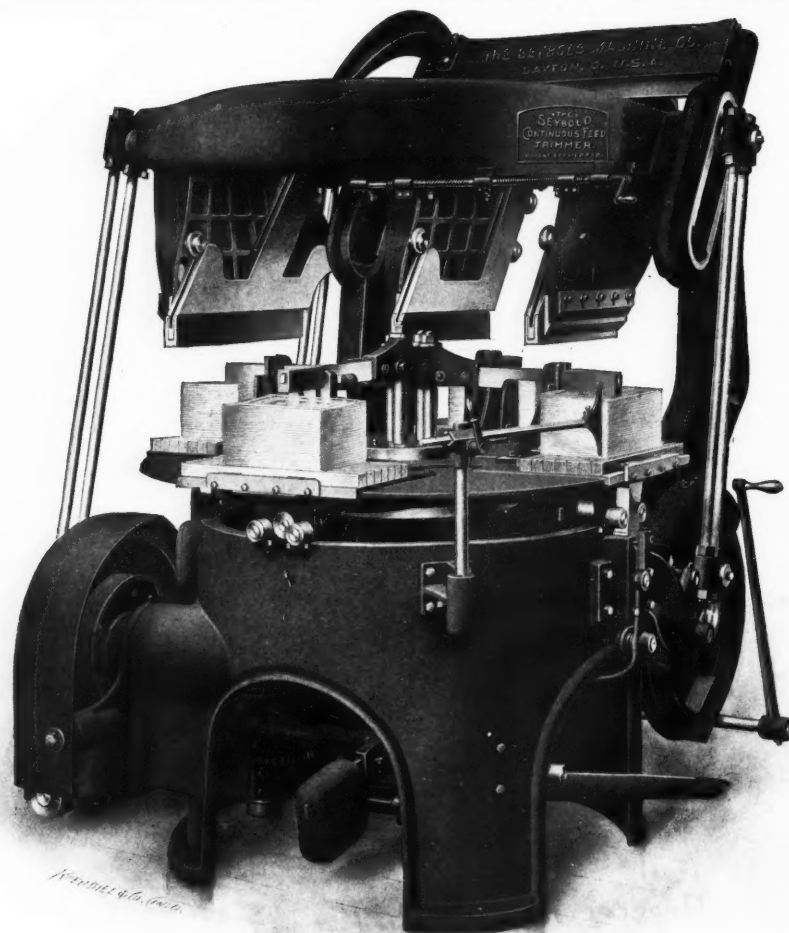
Thousands in successful operation.

FISHER BUILDING
CHICAGO

E. C. FULLER COMPANY

28 READE STREET
NEW YORK

THE SEYBOLD CONTINUOUS FEED TRIMMER



*Patent applied for.
Broad claims allowed.*

It will trim 600 piles per hour of any size from $3\frac{1}{2} \times 6$ to $13\frac{1}{2} \times 18$ inches and 6 inches high. The enormous output easily demonstrates that it is a machine which soon pays for itself. This machine is in successful operation in many of the leading binderies.

WRITE FOR FURTHER PARTICULARS

THE SEYBOLD MACHINE COMPANY

NEW YORK
CHICAGO

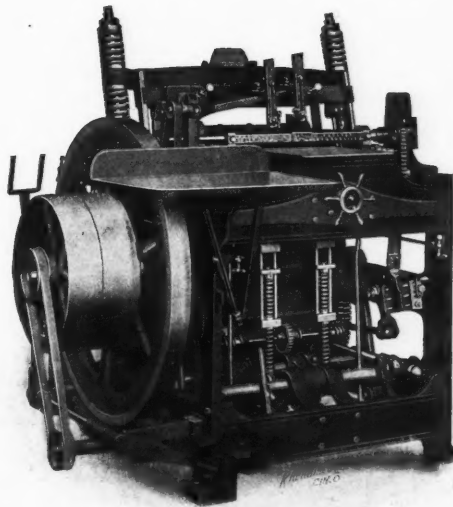
Main Office and Factory
DAYTON, OHIO, U. S. A.

LONDON
BERLIN

Manufacturers of High-grade Machines for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, etc.

Southern Agent—J. H. SCHROETER & BRO., ATLANTA, GA.

THE J. L. MORRISON CO., TORONTO, CAN.



THE CRAWLEY ROUNDER AND BACKER *stands alone* for economy, durability and perfection of work, in machinery for the edition bindery.

Write now for specific information and price.

MADE AND SOLD BY

THE CRAWLEY BOOK MACHINERY COMPANY, Newport, Kentucky, U. S. A.

ALSO SOLD BY

E. C. FULLER COMPANY, *Agents*

CRAWLEY BUNDLING PRESS IS OUTSELLING ALL OTHERS

	<h1>Steel Die</h1> <p>Embossed and Illuminated</p> <h1>Stationery</h1>	
<p>Letter Headings Envelopes</p>		<p>Booklet Covers Menus, etc.</p>
	<p>WM. FREUND & SONS 174-176 STATE STREET, CHICAGO Largest Exclusive Engraving House in the Central States</p>	

WRITE FOR PARTICULARS TO-DAY

HAVE YOU TAKEN "A Stitch in Time?"

Attach "Profit" to "Time" this year. Don't wait until the afternoon of 1905.

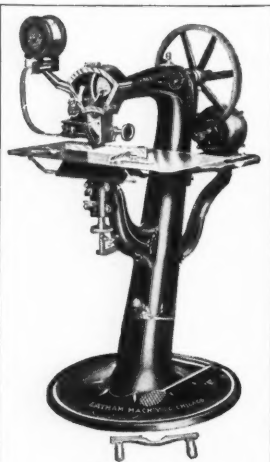
Do it now. Get a

Monitor Wire Stitcher

Profit by the experience of thousands of users of the Monitor who find it the

BEST in every respect.

Remember also that the popular Monitor Punching Machine, Monitor Paging and Numbering Machine, Monitor Perforator, and much other machinery, is made by us.



MONITOR
20th Century Wire Stitcher

Illustrated Catalogue, with prices and terms, sent on application.

LATHAM MACHINERY CO.

NEW YORK STORE
8 READE ST.

197-201 S. Canal St., CHICAGO

Rapid Work Our Motto

DINSE, PAGE & CO.

Electrotypers
AND
Stereotypers

167 Adams Street, Chicago

TELEPHONE, MAIN 260

Cover and Book Papers



TRADE MARK

JAMES WHITE & CO.

PAPER DEALERS

210 Monroe Street

CHICAGO, ILL.

APEX Typographic Numbering Machine

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat



Patented March 27, 1900.
Size, 1 1/8 x 7/8 inch. Type High.
Made entirely from steel and fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the APEX as the highest point in the art of making this class of goods, and the APEX in the hands of many users has proved to be the best, without exception. *References and prices on application.*

New York Stencil Works

100 Nassau Street

NEW YORK CITY



Buffalo Printing Ink Works Buffalo, N. Y.

E. F. RYCHEN, Proprietor

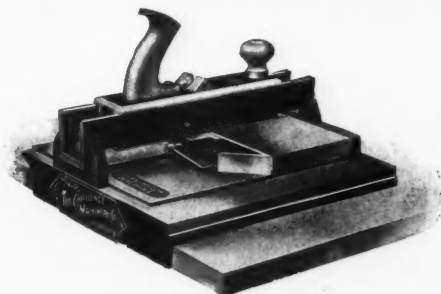
DO YOU REALIZE

That time is money? We can save time for you if
you will order one of our

HOERNER TYPE-HIGH MACHINES

Saves *time* making ready—
Saves waiting *time* of press—
Improves distribution of ink—
Improves quality of presswork—

A Type-High Machine, a Shute-
Board and a Miterer all in one.
Well made and every one guar-
anteed. ¶ Write for our Circular to-day.



Hoerner Type-High Machine

Price Only - - - - \$35.00

SOLD BY
DEALERS
EVERYWHERE

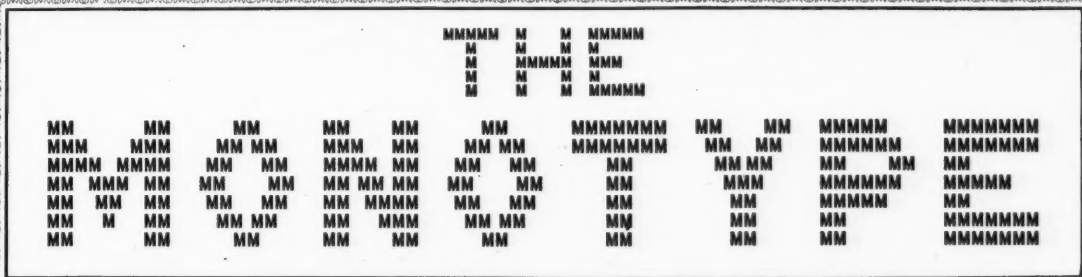
Manufactured by **The CHALLENGE—**
MACHINERY CO., Grand Haven, Michigan

SALESROOM AND
WAREHOUSE:
127-129 Market St., CHICAGO



Half-Tone Inks Our Specialty

The Queen City Printing Ink Co.



THE MONOTYPED pages following, and the letter received from the Klopp & Bartlett Co., of Omaha, Neb., which accompanies them, supplement each other in a very notable fashion.

The samples of Monotype work exhibit the range and adaptability of the Monotype, the only machine upon which work of this nature and of this *quality* can be efficiently done.

The letter sums up in a phrase the leading characteristic of the Monotype, the characteristic which places it in a class by itself. "The Monotype," says the Klopp & Bartlett Co., "enables us to do printing at a profit." No higher recommendation could be paid though volumes were devoted to the task.

"*Printing at a Profit*" might well stand for the Monotype's motto.

HADWEN SWAIN MFG. CO.

Representative for the Pacific Coast
SAN FRANCISCO, CALIFORNIA

T. C. SHEEHAN

Southern Representative
430 DEADERICK STREET, NASHVILLE, TENN.

DANIEL C. SHELLEY

Chicago Representative
334 DEARBORN STREET, CHICAGO

Wood & Nathan Co.

SOLE SELLING AGENT

ONE MADISON AVENUE, NEW YORK.

THE MONOTYPE

A LAND OF WONDERS.

THE SIGHTSEER FINDS MANY THINGS OF INTEREST
IN CALIFORNIA.

California has numerous natural bridges, caves, etc., of no little interest. The Mammoth Cave of Calaveras, discovered by miners in 1850; the Alabaster Cave; the Crystal Palace Cave, containing a number of attractive subterranean apartments, such as the Bridal Chamber, the Crystal Palace Room. A curious apartment called the Music Hall, where the deposits of aqueous origin not only take the form of organ pipes, sounding-boards, etc., but emit, when struck, musical sounds and vibrations. Near this cave are two natural bridges which the tourist can visit and return to the railroad within half an hour. The only natural way to reach these scenes of interest is via "The Overland Limited, Route," comprising the Union Pacific and Southern Pacific, now really one line. The only line running through trains to San Francisco from Omaha, its fast trains arriving sixteen hours ahead of all competitors. Pamphlets and maps describing the wonders of California, and full information about the most comfortable and direct route to the Pacific Coast, can be obtained of—

E. L. LOMAX,
Gen'l Pass. and Ticket Agent,
OMAHA, NEB.

THE MONOTYPE

COLORADO—Continued.

FROM	ROUTE	ADD	TO RATES QUOTED		RATES MUST NOT EXCEED RATES QUOTED	
			FROM	SHOWN IN	FROM	SHOWN IN
	Westbound via Cheyenne.....	To Granger or Ogden and		points beyond, same as Denver		
Julesburg,	Eastbound.....	11.25	Co. Bluffs	Co. B., Om., Su. City R't S't	Denver	} Colo.-Utah Rate Sheet
		6.55	Hastings	Nebraska Rate Sheet	Cheyenne	
		6.55	Grand Island			
	†Westbound.....	4.85	Cheyenne	Colo.-Utah Rate Sheet—	Grand Island	Nebraska Rate Sheet.
		7.00	Denver	Rate Sheet "B"		
La Salle,	Eastbound to	12.60	Grand Island	Nebraska Rate Sheet	Denver	} Colo.-Utah Rate Sheet
	upper Missouri	12.60	Hastings			
	River gateways	16.15	Co. Bluffs	Council Bluffs-Omaha and S.		
	and beyond	18.00	Sioux City	C. R. S.		
	Eastbound via Denver and Kansas City, Junction City or Ellsworth to points in Kansas South and West of Mo. Pac. Ry. Wichita to Cedarvale via Yates Center					
		Add local to Mo.	rate from main line Mo. Pac. Ry. main line	Mo. Pac. Ry. Kansas junction point via route of	on point to destination; rate from Denver ticket.	

As the Monotype does it—none other can do as well. Sample from a circular.

DUPLICATING NOTE AND LETTER HEADS—FOR CORRESPONDENCE.

Cover and filler combined, including carbon holder attachment and supply of best pen carbon paper.

No.	DESCRIPTION	Size	No. of Leaves	Price Each	Price Per Dozen
5051	Commercial Note, ruled, end opening	8½x5½	150	\$0.45	\$4.50
5051½	Filler for same.....	8½x5½	150	.25	2.50
5053	Packet Note, ruled, end opening.....	9½x5½	150	.50	5.00
5053½	Filler for same.....	9½x5½	150	.30	3.00
5055	Letter size, ruled, end opening.....	10½x8½	150	.80	8.00
5055½	Filler for same.....	10½x8½	150	.50	5.00

HORIZONTAL OR SIGNATURE RULED.

No.	Per M
164 Light Weight, 6x4 in.....	\$1.75
264 Medium Weight, 6x4 in.....	2.50
364 Heavy Weight, 6x4 in.....	3.00

HORIZONTAL AND VERTICAL RULED.

164 Light Weight, 6x4 in.....	\$2.00
264 Medium Weight, 6x4 in.....	2.60
PLAIN.	
851 Light Weight, 8x5 in.....	\$3.00
852 Medium Weight, 8x5 in.....	4.00

No. 91 La Porte Phaeton Seat Buggy

GEAR—¾-inch long-distance drop axles, rear king bolt fifth wheel, open head springs, rubber covered steps, Bailey loops.
 WHEELS—¾-inch Sarven patent. 40-44 inches high, with screwed rims.
 SHAFTS—XXX hickory, nicely finished and leathered.
 BODY—24x54 inches, full length steel body loops, seat something entirely new and handsome, large and roomy.
 TOP—Three bow leather quarters and back stays, and leather back curtain, rubber roof and side curtains.
 TRIMMING—Either leather or broadcloth.
 PAINTING—Gear: Either Brewster green or carmine. Body: Black. Seat painted to match gear.
 MISCELLANEOUS—Padded dash with solid rail, tapestry carpet, storm apron, boot spring back and cushion. Tilting levers in top.

List Price with Shafts, \$90.00

The Name "La Porte" Stands for Quality

For catalogue work the Monotype can't be beat. It sets all heads; and the different faces wanted, too.

S	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V
A B	325	325	325	325	325	325	325	325	325	325	325	325	325	326	326	326	326	326	327	327	327	327
C D	328	328	328	328	328	328	328	329	334	334	334	334	334	334	334	334	334	334	334	334	334	334
E G	335	335	335	335	335	335	335	335	335	335	336	336	336	336	336	336	336	336	336	336	336	336
H	337	337	337	337	339	339	339	339	341	341	341	341	341	341	341	341	341	341	341	341	341	341
I J	343	343	343	343	343	343	343	343	343	343	343	344	344	344	344	344	344	344	344	344	344	344
K L	346	346	346	346	346	346	346	346	346	346	346	346	346	346	346	346	346	346	346	346	346	346
M	347	347	347	347	347	347	347	348	348	348	348	348	348	348	348	348	348	348	348	348	348	348
N	351	351	351	351	351	351	351	351	351	351	351	351	351	351	351	351	351	351	351	351	351	351
O	352	352	352	352	352	352	352	352	352	352	352	352	352	352	352	352	352	352	376	376	376	376
P Q R S	353	353	353	353	353	353	353	353	354	354	354	354	354	354	354	354	354	354	378	378	378	378
T	355	355	355	355	357	357	357	357	360	360	360	360	360	360	361	361	361	362	379	379	379	379
U V	364	364	364	364	364	364	364	364	364	364	364	364	365	365	365	365	365	365	380	380	380	380

Sample taken from a County Clerk's Index Sheet. All type and down rules set at one operation.

MONOTYPED BY KLOPP & BARTLETT CO., OMAHA, NEBRASKA.

THE MONOTYPE

A. T. KLOPP, President.

J. B. REDFIELD, Secretary.

Klopp & Bartlett Company

**PRINTING, LITHOGRAPHING, DESIGNING
ENGRAVING AND BLANK BOOK MAKING**

COR. 10TH AND DOUGLAS STS.
TELEPHONE 364

Omaha, Neb., Nov. 25, 1904

Wood & Nathan Co.,
#1 Madison Ave.,
New York, N. Y.

Gentlemen:

In these days of good, bad and indifferent competition, there is but one thing better than the Monotype, and that one thing is the profit we are enabled to make out of the Monotype.

Like all printers, we think more of profit than of any other one thing in the business, and, as the Monotype enables us to do printing at a profit, we think that next to profit, it is the best thing in the world.

We are especially pleased with the Monotype for the reason that we have not bought a dollar's worth of Foundry type since we started the machines, and as we are now our own type foundry, we think we have solved one of the greatest difficulties in connection with the printing business.

With many thanks for your courteous treatment, we
beg to remain

Yours very truly,

KLOPP & BARTLETT CO.

By A. T. KLOPP, President.

ONE-TYPE-AT-A-TIME

Volume 1

New York, November 15, 1964

Number 4



Mr. Type Salesman.—Your bills are not as large nor as frequent as they used to be. Aren't you doing the business?

Mr. Up-to-date Printer.—Twice the business old man. You see, it's this way: I put in Monotypes awhile back and now I'm saving the money I used to spend for type.

HEREWITH is a reduced fac-simile of the first page of ONE-TYPE-AT-A-TIME for November: After the etching was made, and before the paper was mailed, the letter which appears above was received from the Klopp & Bartlett Company. Our artist did not exaggerate in the least, and our claims as to the saving the Monotype makes are shown by this letter to be well within the facts.

WOOD & NATHAN CO.
One Madison Avenue,
NEW YORK.

All material except rule used in this insert, is of Monotype manufacture.

PEERLESS CARBON BLACK

Every ink maker that tries it continues to use it:—

Every ink made with it prints perfectly with a black brilliant impression.

Read these letters from representative ink makers.

Look at the printing in this paper,—the ink used was made with it.

Every ink maker should use it for litho and half tone inks.

Sufficient for trial sent free.

Samples, prices, etc. can be obtained from:—

New York, March 3, 1898.

We supply the Black Ink used by the "Inland Printer" for their letterpress and half-tone work, and this Ink is made with your Peerless Black, experience having taught us that no other Black will give so good a result in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a Black of exceptional merit.

Yours very truly,

JAENECKE BROS. & FR. SCHNEEMAN.

London, January 29, 1897.

We have used your PEERLESS CARBON BLACK for the last thirteen years for making the fine Black Ink we supply to the "British Printer" and with which that Journal prints its fine Letterpress and Process work.

We think we were the first in England to use your Black, and we consider that we, in a sense "discovered" it. We have much pleasure in adding that it has always been very reliable and continues to give us the greatest satisfaction. We are, dear sirs,

Yours faithfully,

MANDER BROS.

Philadelphia, August 9, 1902.

Referring to yours of the 6th, we find the Peerless Black fully maintaining the superior quality that has characterized it over other Carbon Blacks.

Yours very truly,

CHAS. ENEU JOHNSON & CO.



Made by THE PEERLESS CARBON BLACK CO., Pittsburg, Pa.

Sole Agents: **BINNEY & SMITH CO.**

NEW YORK

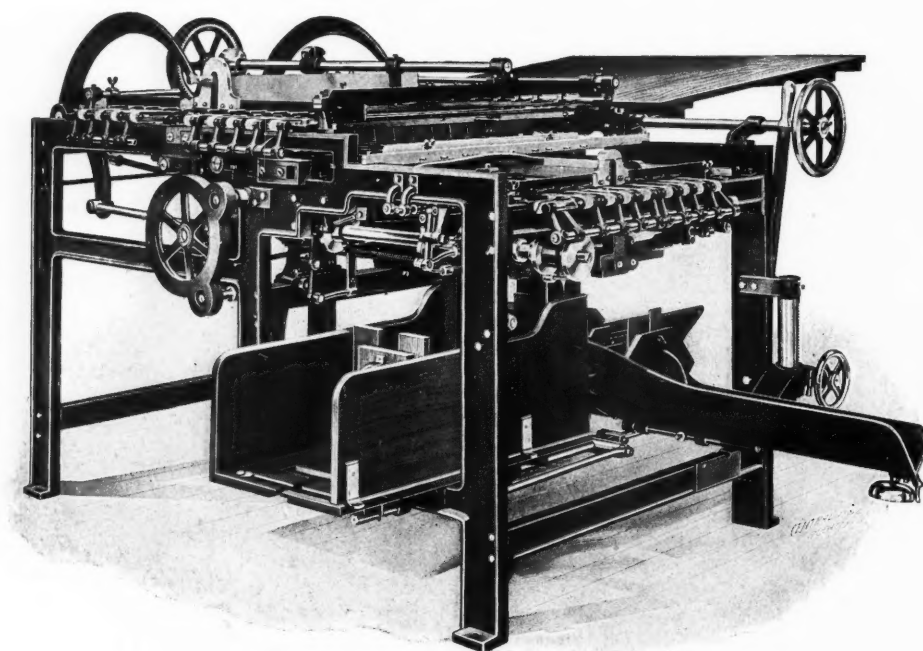
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Special Catalog and Book Folder
 For Finest Work



HAS five sets of folding rolls, Automatic Sheet Retarders, Automatic Side Registers at all folds; Sixteen, Twenty, Twenty-four and Thirty-two Head Perforators that overcome "buckling," and Adjustable Packers. It has three separate deliveries with packer at each. It performs 8, 12, 16, 20, 24 and 32 page work, both regular and oblong.

Send for full details—it will pay you to do so.

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 Erie, Pa., U. S. A.

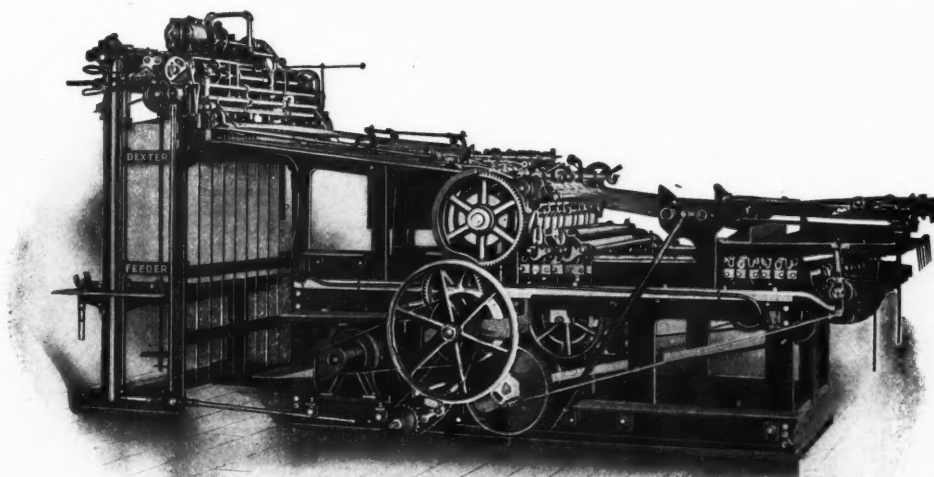
A g e n c i e s

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 150 Nassau Street

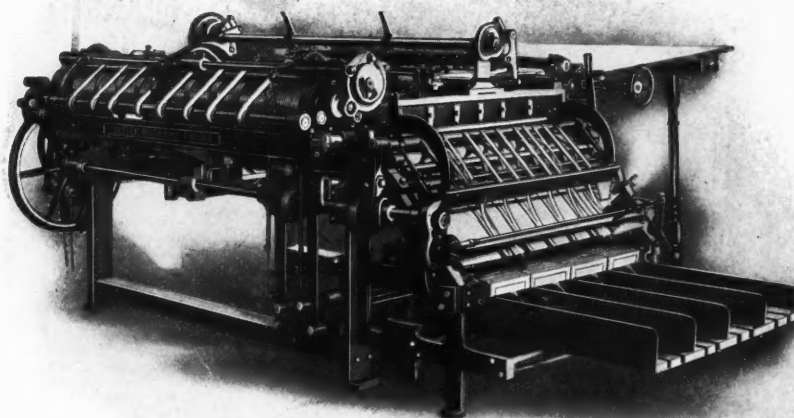
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THE DEXTER AUTOMATIC PRINTING PRESS FEEDING MACHINE
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THE DEXTER SPECIAL MAGAZINE FOLDER. FOLDS QUADRUPLE SIXTEENS AND
DELIVERS THE SIGNATURES WITH EDGES CUT OPEN.

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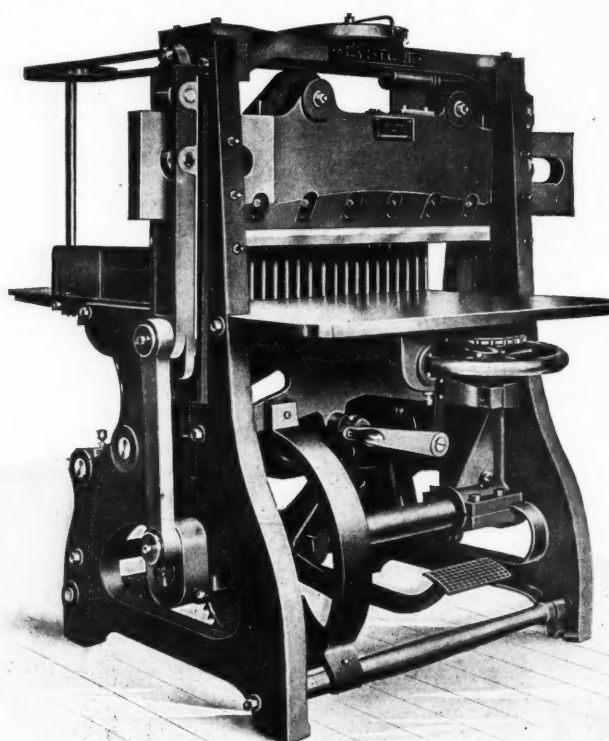
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The Keystone Auto Clamp Cutter

OUR LATEST AND BEST, THE PRODUCT OF YEARS OF EXPERIENCE

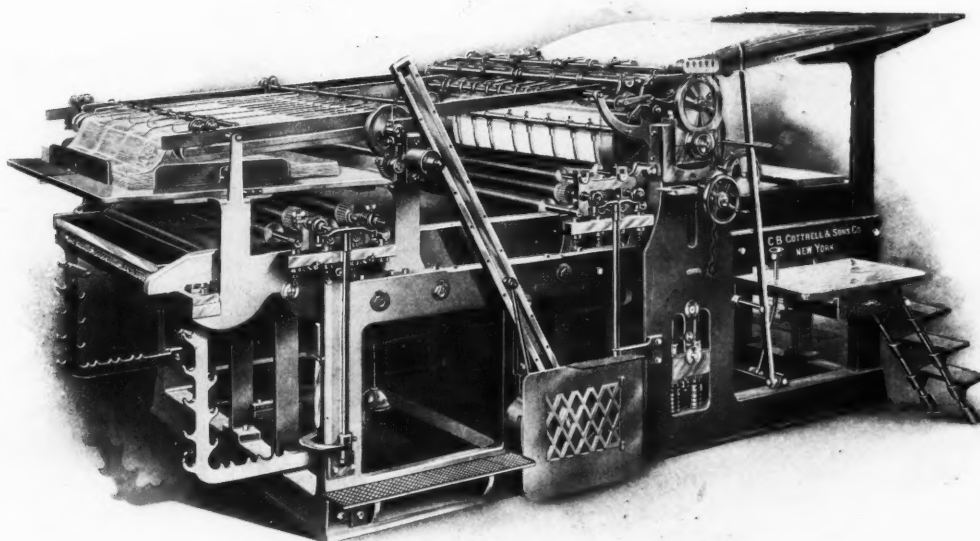


This cutter is a marvel of simplicity and meets the demands in full for a rapid, accurate, powerful and noiseless machine.

Send for descriptive circular telling all about it. A postal request will bring it. Built in the popular sizes---38, 44, 50, 55, 60 and 65 inches, and larger if required.

THE STANDARD MACHINERY CO.

NEW YORK Office, 88 and 90 Centre St. Main Office and Works, MYSTIC, CONN.



THE COTTRELL

High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

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OUR CUTS ARE EXTRA DEEP
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This is the most reliable ink on the market; more concentrated value to the square inch than any ink made.

Our **25 and 30 Cent Inks** are also winners in their class—made on the same lines, possessing the same qualities as the 40-Cent Cut.

We are makers of the celebrated **Black Diamond News**—the cleanest news on the market. 6 cts. net, discounts in quantities.

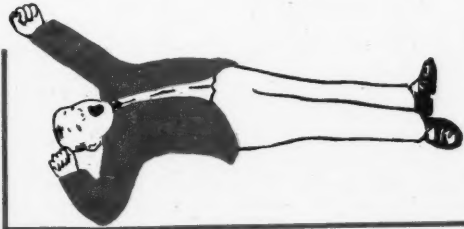
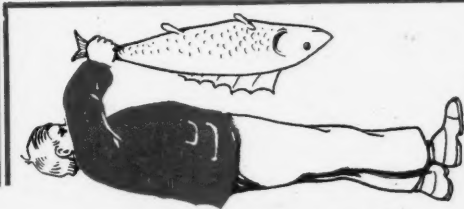
We aim to please our customers. Our prices are moderate and goods of the highest quality at all times



Brilliant
Cover Reds
and
White that is
White

Perfect-
Working
Job Inks
Dry Colors
Varnishes

'Sounds Like a Fish Story



to the "back-woods" printer to hear of a press that feeds itself, registers automatically and delivers excellent work at a speed of from 5,000 to 12,000 an hour (5,000 net output *guaranteed*.)

Not being a backwoods

printer you *know* it's no fish story! You absolutely are certain in your own mind that the

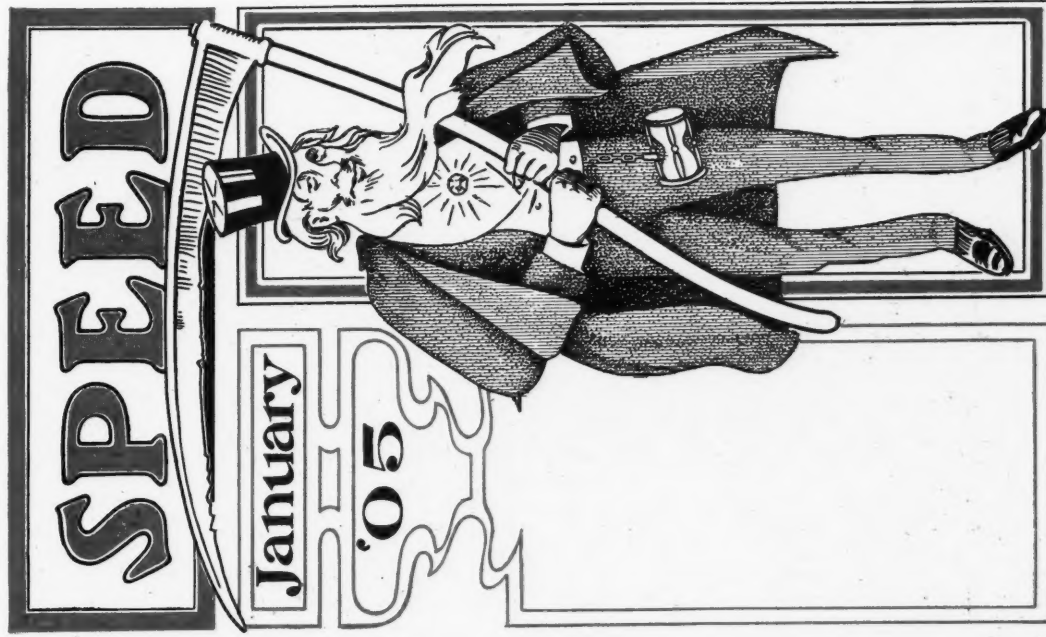
Harris Presses

do what we say they'll do.

It's all right!—take your time to think about it, take your time to hesitate. You are hesitating at your own expense.

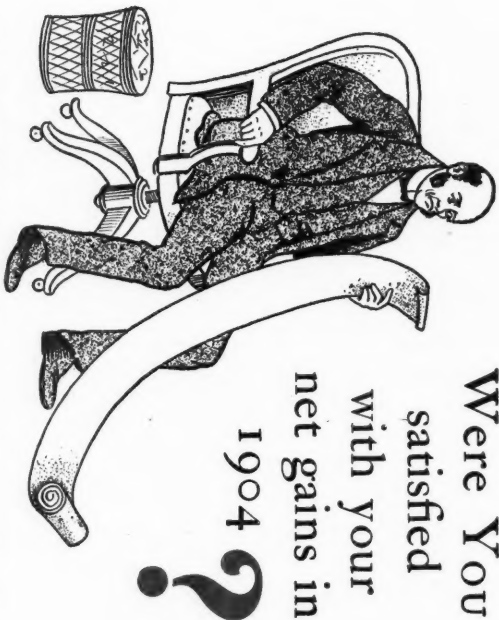
Everything comes to the man who goes after it.

Harris Automatic Press Company
NILES, OHIO



The above is a reproduction of covers of our house organ "SPEED" for last month. This reproduction was worked on a No. 18 Harris, complete in two colors at one printing, at a speed of over six thousand per hour. For full particulars address us at Niles, Ohio.

THE HARRIS AUTOMATIC PRESS COMPANY



NOTHING eats into a printer's profits like unproductive machinery. Presses that scarcely pay their own way and contribute nothing towards rent and superintendence are the reasons why the payroll often looks so lengthy.

If you could be **sure** that a **HARRIS PRESS** installed **now** would make your 1905 profits greater, would you hesitate to install one?

LISTEN! Our one-color card and envelope press will get off more work in one month of the year than the best old style jobber can possibly run in the whole twelve.

We would be committing commercial suicide if we made this statement and couldn't verify it.

The Harris Automatic Press Co.

NILES, OHIO

Harris Rotary Automatic-Feed Presses that are coining money for their owners

No. 1

Card and Envelope Press.

Feeds stock from 2x3 up to 11x12 inches. Prints a curved electrotype or stereotype form up to 11x12 or a type form up to 3x5 inches. Normal running speed, 12,000 impressions an hour. Intended for all kinds of envelopes, all weights of cardboard heavier than .009, postals, tags singly or in gangs, and engraved blotters.

No. 2

Sheet-feed Jobber.

Identical with Press No. 1-E, but is equipped in addition with an automatic sheet-feed mechanism and a hand-operated paper rack up to 10x12. Normal running speed 6,500 per hour. Can be built to print in two colors if desired.

No. 3

Almanac Imprinter.

Is identical with Press No. 1, but is equipped in addition with six special type turtles or chases for quick changes on very short runs for imprinting almanacs, books, pamphlets, calendars and packages. Normal running speed, 5,000 per hour with forms changing every 300 impressions.

No. 6

Two-Color Press.

Is identical with Press No. 1, but is equipped with two form-cylinders, two fontaines and two batteries of rollers arranged in tandem and printing in successive colors. Intended for all kinds of envelopes, all weights of cardboard heavier than 9 point, tags and blotters. Will not feed paper. Speed 10,000 pieces per hour, equivalent to 30,000 impressions.

No. 7

Harris Carton Press.

Feeds stock from 1x3 up to 13x18. Prints a form 1x3 up to 13x18. Intended for all weights of cardboard heavier than 9 point, tags and blotters. Will not feed paper.

No. 9

Bag Press.

Intended for printing automatic bags in all sizes from 1/4 lb to 25 lbs, inclusive.

No. 10

Harris Rotary.

Feeds stock from 4x6 up to 13x18 inches. Prints a curved electrotype or stereotype form up to 11x17 and one or two type forms each 3x5. Normal running speed, 6,500 impressions an hour. For all kinds and weights of paper from French folio up to 8-10 board and binders' book cases. Will not feed envelopes without extra attachments.

No. 11

Rotary Imprinter.

Identical with Press No. 10, but in addition is equipped with a special mechanism for quick changes on imprint work.

No. 12

Harris Numbering Press.

Identical with Press No. 10, but in addition has a selection auxiliary second color cylinder for printing and numbering in two colors at the one operation. Perforating and cross-perforating or slitting accomplished at the same time.

No. 14

Harris Blanket.

Prints only envelope blanks in the flat before folding. Takes all shapes and sizes from 1x3 up to 13x18. Intended for all weights of cardboard, tags and paper. Plate form up to 11x17 and a type form up to 4x5. Normal running speed, 6,500 blanks an hour. Can be built to print in two colors if desired.

No. 18

Two Color Rotary.

Identical with Press No. 10, but is built for doing the same work in two colors at one operation on heavy forms.

No. 24

Harris Board Press.

Feeds stock from 1x3 up to 13x18. Prints a curved plate form up to 13x18. Normal running speed, 5,000 an hour. Feeds all weights of stock heavier than 10 point, box-board, four tubes and paper sacks.

No. 27

Harris Multicolor Press.

Prints a form 5x3x8 and will print four tubes and box-board in either two or four colors.

If you are an employing printer and are not now receiving our house organ "SPEED", of inside covers of which the above are reproductions, address us on business stationery and we will send sample copy free of charge. There are things in "SPEED" which the judicious ponder and which the wise take mightily to heart, because to them a word is sufficient.

THE HARRIS AUTOMATIC PRESS COMPANY, NILES, OHIO



Lundell

"Universal" Motors

CONSTANT AND VARIABLE SPEEDS

Before installing electrical equipment, investigate our new line of "Universal" Motors. The field of their application is unlimited.

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¶ We supply all grades of Index Bristol Board in sheets, cut to standard card sizes or cut for printing and ruling two or more on, which enables you to furnish Macey perfect cards and permits the execution of card orders exactly as the user desires, without any delay in delivery.

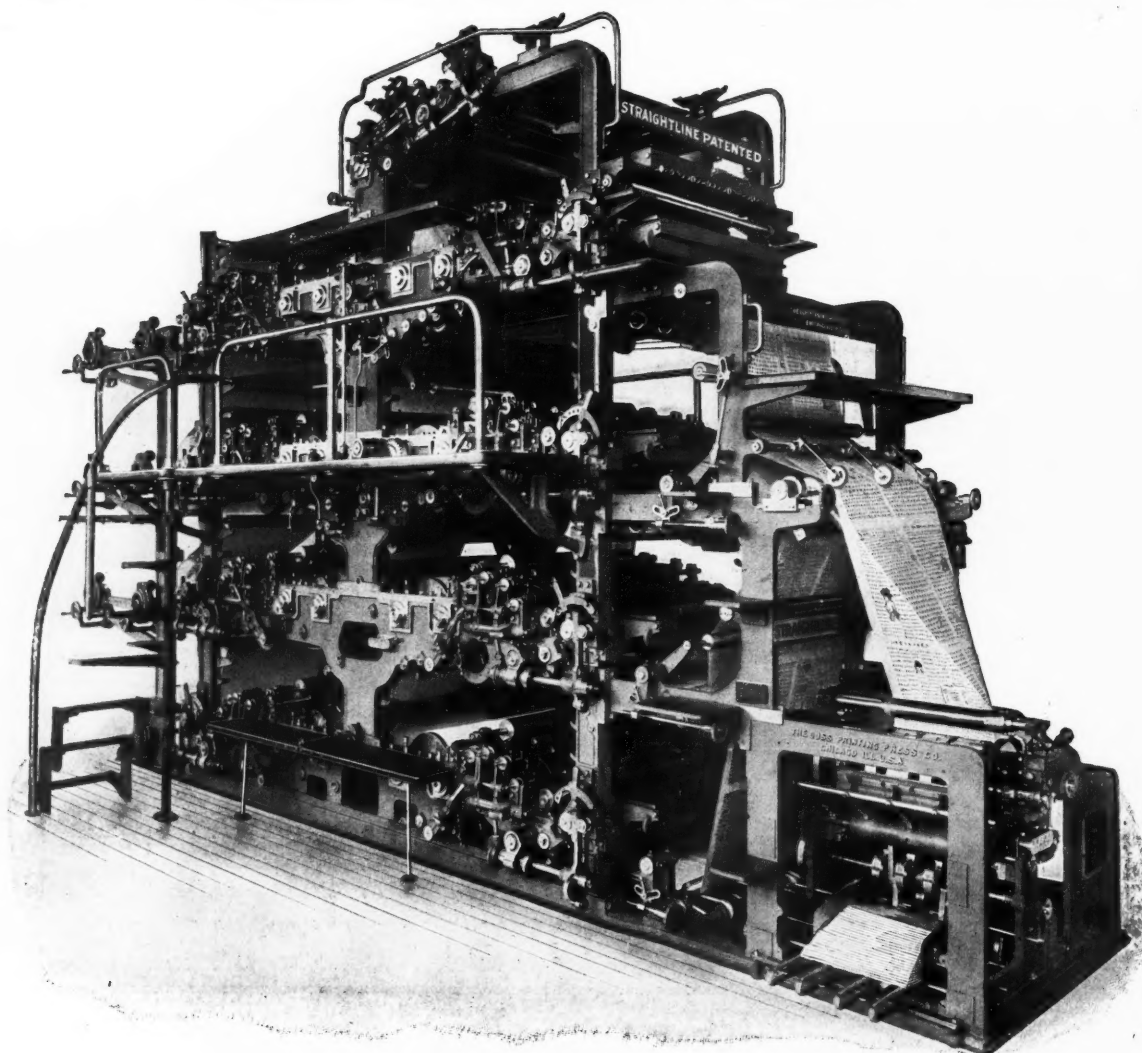
¶ Now is your opportunity for taking up the Card Index line which is so rapidly growing in popularity. We can put you on the right basis and make it profitable for you to send us your orders.

¶ Lowest prices consistent with high-grade stock. Prompt service. Send for Catalogue No. S-5 for full information.

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SPECIAL FOUR-DECK GOSS QUADRUPLE STRAIGHTLINE

Has Combination Top Deck for printing half-tone and color newspaper supplements in addition to the regular newspaper product, from electrotypes or stereotype plates. Has special ink distribution and oil offset devices.

CAPACITY—24,000 4, 6, 8, 10, 12, 14, 16 or
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One extra color can be printed on the outside pages of any product or section of collected product. Three extra colors can be printed on the outside pages of 4, 6, 8, 10, 12 page papers, and on the outside pages of each part of collected products.

Three extra colors can be printed on outside pages and one extra color on inside pages of 4, 6, 8, 12, 16 page papers.

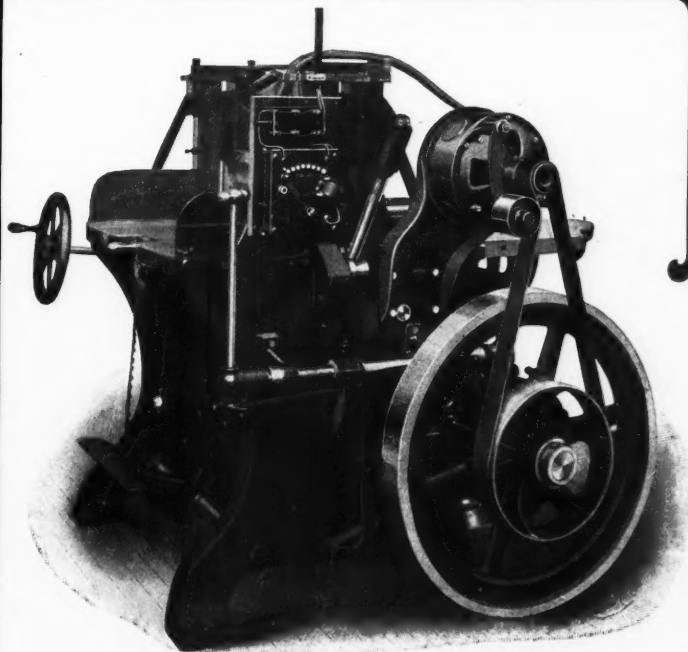
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Drives and Equipments
for all machines
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PRINTING BINDING
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All specially designed to give
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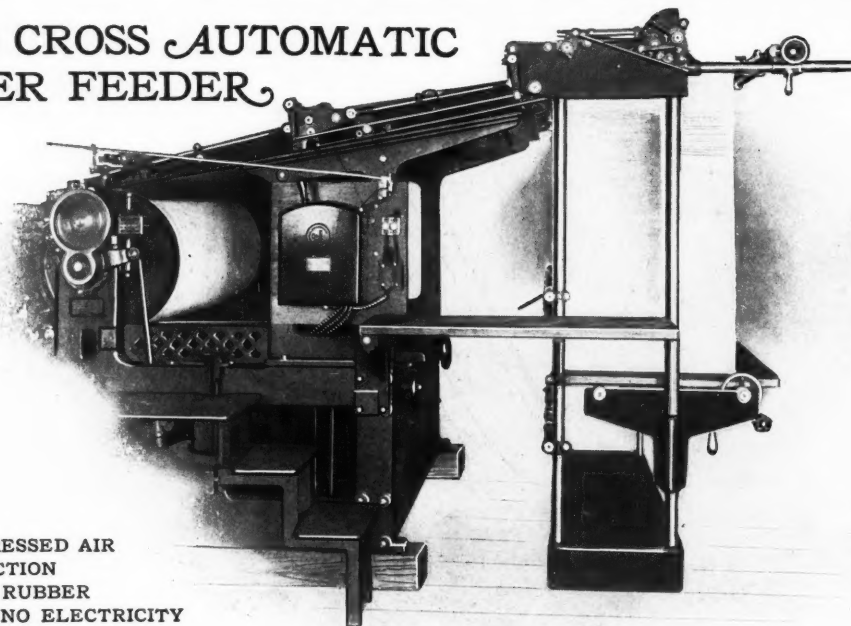
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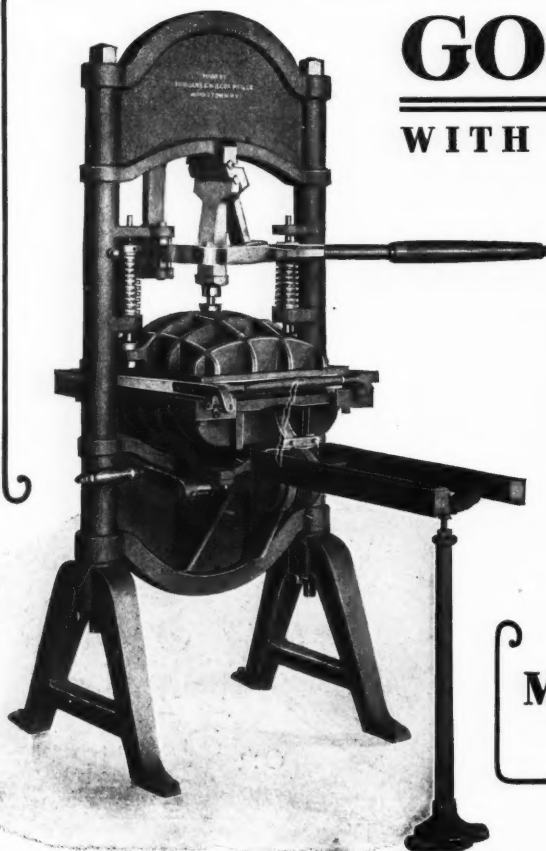
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This style machine is guaranteed to show distinct saving in time over hand feed, no matter how short the runs may be. Piling table is lowered and raised automatically, stopping where desired without attention from operator.

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HEAVY AND EXTRA HEAVY FOR
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WE ALSO MAKE

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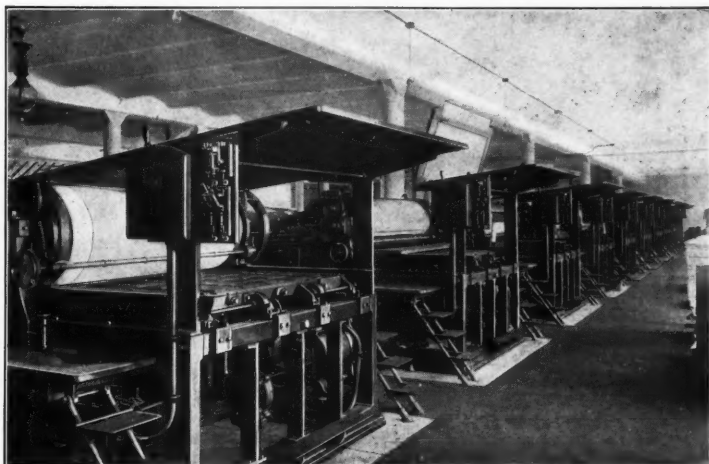
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getting to the front.

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OF SUPERIOR DESIGN AND CONSTRUCTION



Each press in the modern pressroom shown here-with is equipped with a Sprague Electric Motor. The Sprague Motors being specially designed for printing presses and allied machines have a world-wide reputation for superior service.

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Acme
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No. 6

Patented in Europe
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Devices on the market”

Operated by hand or foot power.
Equipped with Automatic Clinching and Anti-clogging
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Full information promptly furnished on application.

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OUR CUTS TALK



THE WILLIAMSON ~ HAFFNER CO.
ALSO OPERATING PLANT OF THE UNITED STATES COLORTYPE CO.
DENVER, U. S. A.

Home of the "New Departure"

Main Office and Factories

Two Rivers, Wis.

**THE HAMILTON
MFG. CO.** Exclusive
Makers

**We are the origina-
tors and patentees
of the "NEW DE-
PARTURE" 3-ply
bottom type case.**

The bottom is made of three layers of wood. The grain is crossed which prevents cracking and it can not warp, shrink or swell.

All "NEW DEPARTURE" Cases slide on the side rails. They are anti-friction.

We manufacture the largest variety of styles and sizes in type cases ever offered the printing trade. Ask for the "New Departure" and take no other.

Cases of our make are lined on the bottom with first quality of No. 1 Manila Paper, which gives them a more finished appearance and making it easy to keep them clean and free from dust.

The best reference to which we can refer, is the fact that every printing office in North America is equipped with our furniture.

Notice how the bottom enters the grooves in the side rails and the front, making it impossible for it to become loose and pull out. It stays fixed.

We are the only manufacturers of this style of type case. Others may attempt to imitate but none can excel or equal the "New Departure."

We manufacture everything in wood goods needed by the printer, from the little wooden quoin to the largest and most elaborate type cabinet used.

OUR GOODS are carried in stock and for sale by all first-class dealers throughout the World.

SEND FOR CATALOGUE

OUR SEVENTY-TWO PICA DANDY LINE GAUGE IS YOURS FOR THE ASKING.

EASTERN WAREHOUSE AND OFFICE - - - RAHWAY, NEW JERSEY

RELIABLE
Printers' Rollers
FOR
Winter Use

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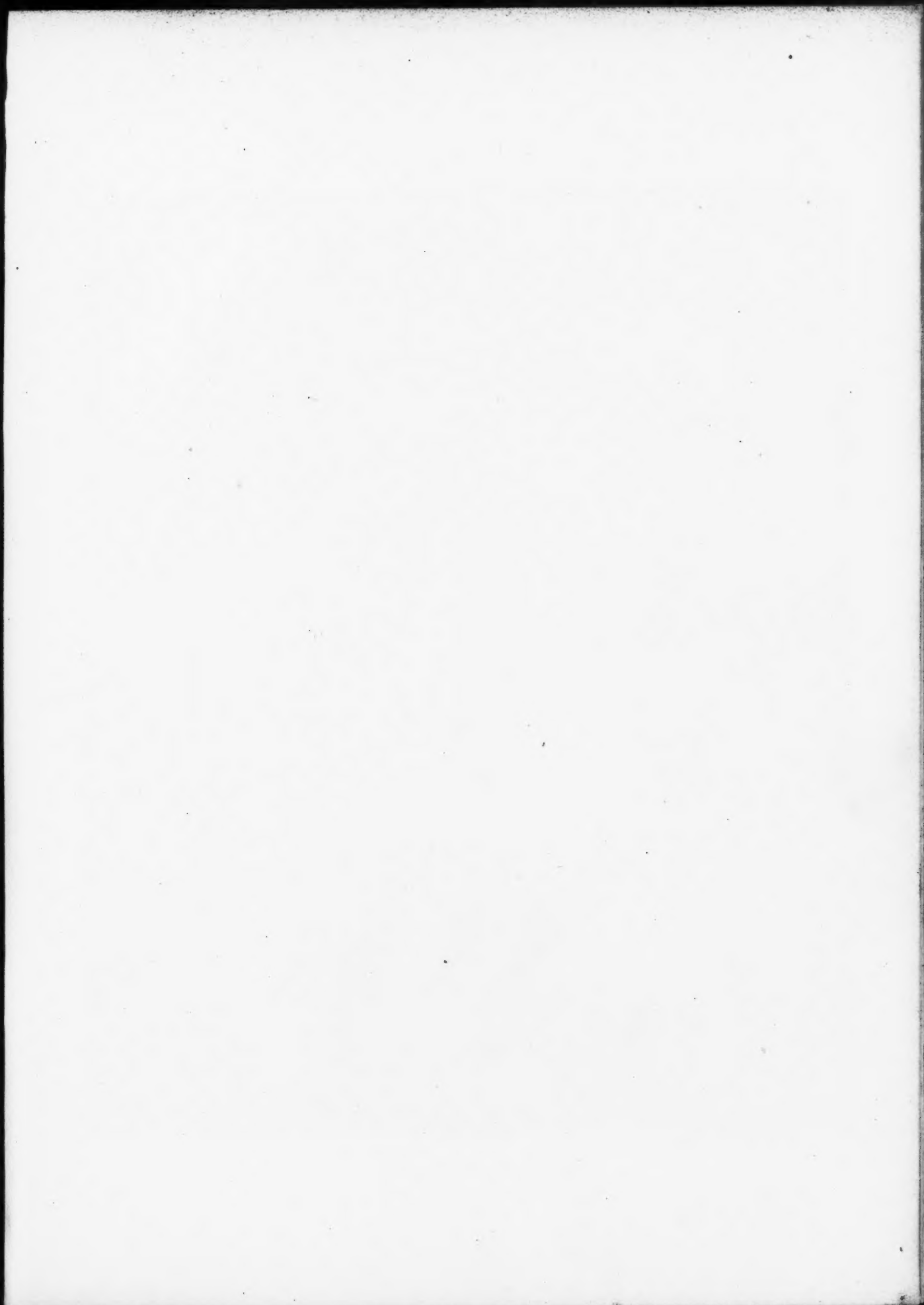
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Brown Brothers, Limited
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Other colors are Chocolate, Wine, Violet,
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sizes and four weights, plate and antique





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EAST SIDE LONDON TYPE.

The INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

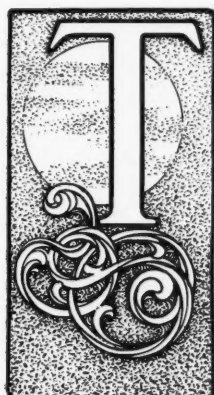
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A NAIF TYPOGRAPHER.

BY GELETT BURGESS.



O the Worshipful Sir Christopher Wren, Knight, Surveyor of His Majesty's Buildings, his Most Humble Servant, Joseph Moxon (Hydrographer to the King's most Excellent Majesty), thus dedicates his work—"Regulae Trium Ordinum Literarum Typographicarum: or the Rules of the Three Orders of Print Letters"—in the year 1676:

"Sir,

To You as to a Lover of Rule and Proportion I humbly dedicate these my Observations upon Letters: If they prove Acceptable to you I have my whole Wish, and shall be careless of the Sleightings or Censures of the Ignorant Contemners of Order and Symetrie."

History says nothing anent Sir Christopher's opinion of his friend's analyses, but it will not matter, perhaps, if, after three hundred years, we permit ourselves to smile at this eminent Typographer's childish pedantry and scientific *naïveté*. It was the fashion in those days never to use one word where two would do, and Moxon's opening sentence is as delicious a piece of euphuistic platitude as could be wished.

"Among the many curious Inventions of Humane Wit, the communicating Conceptions by the Complication of Characters is worthily accounted the most Ingenious, most Necessary, and most Admirable, that an High-flown Fancy in its greatest Sublimity could have produced into the World." In other words, the author heartily approves of the invention of the alphabet. But Moxon is not always pompous, as the following delicious phrase, apropos of the Dutch letters of the time—"the commodious Fatness they have beyond other Letters . . . as also the true placing of their Fats and their Leans, with the sweet driving them into one another."

Joseph Moxon is at great pains to apologize for the

seriousness with which he has studied the "three Orders of Print Letters," and seemed to foresee criticism, which it is doubtful if any one even in those leisurely days had time to give to his work. "It is possible," he says, "my Pains and Endeavors may lie under the Censure of Detracting *Momes*, who neither know, or are capable to learn the Excellency of Rule and Proportion; and account those Fantasticks that either prescribe or follow them:" and, later, in his "Mechanick Exercises, or, the Doctrine of Handy-Works Applied to the Art of Printing," he offers in further extenuation the following:

"I confess this piece of Judgement, *viz.* knowing of true Shape may admit of some controversy, because neither the ancients whom we received the knowledge of these *Letters* from, nor any other authentick Authority have delivered us Rules, either to make or know true shape by: And therefore it may be objected that every one that makes *Letters* but tolerably like *Romain, Italic, &c.* may pretend his to be true shap'd."

"To this I answer, that though we can plead no Ancient Authority for the shape of *Letters*, yet doubtless (if we judge rationally) we must conclude that the *Romain Letters* were Originally invented and contrived to be made and consist of Circles, Arches of Circles, and straight Lines; and therefore those Letters that have these Figures, either entire, or else properly mixt, so as the Course and Progress of the Pen may best admit, may deserve the name of true Shape, rather than those that have not."

"Besides, Since the late made *Dutch-Letters* are so generally, and indeed most deservedly accounted the best, as for their Shape, consisting so exactly of Mathematical Regular Figures as aforesaid, And for the commodious Fatness they have beyond other *Letters*, which easing the Eyes in Reading, renders them more Legible; As also the true placing their Fats and their Leans, with the sweet driving them into one another, and indeed all the accomplishments that can render *Letter* regular and beautiful, do more visibly appear in them than in any *Letters* Cut by any other People:

And therefore I think we may account the Rules they were made by, to be the Rules of true shap'd Letters."

"For my own part, I liked their Letters so well, especially those that were Cut by *Christophel Van Dijk of Amsterdam*, that I set myself to examine the Proportions of all and every the parts and Members of every Letter, and was so well pleased with the Harmony and Decorum of their Symetrie, and found so much Regularity in every part, and so good reason for his Order and Method, that . . . I collected my Observations into a Book, which I have inserted in my *Exercises on Letter Cutting*. For therein I have exhibited to the World the true Shape of *Christophel Van Dijk's* aforesaid Letters, largely Engraven in Copper Plates."

Moxon's alphabet, therefore, is but a sort of translation or analysis of one by Van Dijk, of whom he says, "When the Stadthouse at *Amsterdam* was finishing; such was the Curiosity of the Lords that were the Overseers of the Building, that they offered C. Van Dijk aforesaid 80 Pounds Sterling (as himself told me) onely for drawing in Paper the Names of the several Offices that were to be painted over the Doors, for the painter to paint by." Moxon, however, like a chemist who analyzes a secret compound, betrayed his friend, one would say, most unscrupulously, for, he adds—"Now had these (Moxon's) Rules been published in that time, every Painter might indeed have done them as well as *Van Dijk* himself."

Moxon considered Albrecht Durer's letter too thin for type, dismissing that alphabet (one of the few that had, at that time, been analyzed as "compounded of Geometric Figures and mostly made by Rule and Compass") in these words:

"The *Roman* Capitals have already been treated of by *Albert Durer*; but he medled neither with the Small Letters nor Italicks. Nor were these Proportions in mode in his time; for he makes his Stem one tenth of the Length, when-as now the stem is made much fatter, for it is one sixth part of the length, which does not onely adde a great Grace to the Letter, but renders it more easie to the Eyes in Reading, and more durable either for Inscriptions or Records."

Before analyzing the letters of the alphabet in detail, Moxon gives the general rules of "Harmony, Decorum and Symetrie" in the proportions of type letters. He divides the whole length or height of the type-body into 42 parts. From the bottom to the foot (base of lower case "a") is 12 parts in Roman and Italics, and in English, 9 parts. From the bottom to the head-line (or top of lower case "a") is 30 parts, and, in English, 33 parts. The three vertical divisions, therefore, (of which lower case "a" occupies the central zone) are proportioned, from top to bottom, thus: 12:18:12, in Roman, and 9:24:9 in English.

As to the thickness of strokes, he gives, "The Stem and other Fat strokes of *Capitals Roman* is 5 parts . . . of *Capitals Italick*, 4 parts . . . of *Small Roman*, 3½ parts . . . of *Small Italick*, 3 parts

. . . of *English Capitals*, 6 parts . . . of *English Small Letters*, 4 parts."

It is when our distinguished Typographer embarks upon the detailed descriptions of the individual letters and the directions for drawing them that his indomitable patience with little things is shown. Although he admits that "after an Artificer hath implanted these General Rules in his Memory, and used his Hand to the making of these Letters, he may be able to perform this Work very well without running over all these Prescriptions." Yet his verbal explication of the different shapes fills thirty-five pages! The process may be well illustrated by his recipe for draughting the letter "B"; the mere reading is painful enough, but the endeavor to follow out these instructions must be maddening:

"Divide the whole Depth into 42, as afore in A. The Topping and Footing is 5 Erects and the Stem 5 more. Set your Compasses to 7, and placing one Foot in Parallel 34½ on the right hand Side of the Stem, describe with the other the inner Arch of the upper belly of B. Remove one Foot of your Compasses to Erect 15 in the same Parallel, and with the other describe an Arch for the outer bounds of the upper belly of B: Set your Compasses to 7½, and placing one Foot in Parallel 20, Erect 12, describe with the other Foot the Arch for the inner bounds of the lower belly of B. Remove one Foot of your Compasses in the same Parallel to Erect 17, and with the other describe the outer Arch of the lower belly of B. Set your Compasses to 15, and placing one Foot in Parallel 27, Erect O, with the other describe the Arches for Topping and Footing. Joyn the Arches of the Bellies Arches to the Stem at the Top, Middle and Foot, by Hand (as you see in the Projection) by strokes of half a part broad, but so as the lower belly have nothing of the stroke fall in it, because it must be half a part bigger than the upper belly."

For absolute rule-of-thumb stupidity his directions are usually inimitable. You see in the above, he shirks his task toward the end, and permits himself to add the finishing touches "by Hand." It is the work of a painstaking fool without the slightest feeling for design, who has divided the gentle Van Dijk's letters into microscopic squares, and, by elaborate blundering, attempted to discover the centers for an artist's sympathetic curves. The result, as shown in his plates, is almost comic.

Of the character "&" he says, "of all the Characters yet made this is the most troublesom, having no less than ten Centres in it, and consequently as many Arches. But thus it is made:" His pathetic long breath before he plunges into the description might almost be heard!

Later, his patience oozes away and he leaves the industrious disciple (if he ever had one) to do what he can with the plates unaided. "I think it needless to give you Copious Rules," he says, "upon the Italick or English Letters, the Paterns being so large that every

Member in them are distinct and intelligent and the Manual Operations so much the same in all, that the Scales down the Side and in the Bottom-line serve for an ample Discourse upon every one of them." One might expect from this at least generously-sized letters as exemplars of his scientific alphabet, but, in point of fact, those upon his copper plates are but three-quarters of an inch in height!

The following paragraphs from his general rules for Italics, are, however, if a bit baffling to the neophyte desirous of learning to letter, at least amusing reading:

"Those Letters that have Bellies, as *a, b, c, d, e, q*, have the inside of their Bellies Ovals, whose greatest Diameter is 18 parts, *viz.*, the whole length of a Small Letter, and its least Diameter 6 parts; which Oval is so set aslope, that half a part lies below the head-line, and $\frac{2}{3}$ parts above the Foot-line; so that working above the Oval into the Head-line, and below the Oval into the Foot-line, you may make the Fatness of the Head and Foot of the Belly; but how the Belly fattens downward, you may best see by the Patterns themselves." (!) also,

"The Nose of Small Letters project also 3 parts . . . the Tails are made just like the Beaks, if you imagine the Foot were turned into the Head-line."

Our doting friend has so far maintained a certain assumption of method, but, confronted with the analysis of the English letter, he frankly throws up his hands in this ingenuous statement:

"Although the most parts of these Letters, but especially the Small, are straight lines, which are to be drawn by the Side of a Ruler, yet are few of the Arches of the Capital Letters Arches of Circles, and therefore cannot well be described with Compasses; but are made without Geometrical Considerations, onely by Judgement and good Command of Hand; because the Inventers contented themselves to be directed rather by the Humours of the Pen (which oft differs according to the temper of the Quill and shape of the Nib, and a Traditional Observance, which cannot be equal in all Hands or Wits) than those nice Symmetrical Proportions which would have preserved them in all Ages in the Same Youth and Beauty they were in at the first"

"Therefore it is that these Patterns cannot be exactly agreeable with all English Letters; yet have I elected them which are now most in mode, and in my Judgement the best. Onely I have in some few parts (where I think all ingenious Contrivers would acknowledge Error) corrected them."

"The Fatnings, Returnings of Angles, Distances of Joynings, and other niceties, are better seen by the Patterns, than learnt by many words of descriptions on them."

All this would not be so humorous, perhaps, if the doddering old instructor had not in his "Mechanick Exercises," prated thus:

"I find that a Typographer ought to be equally qualified with all the Sciences that becomes an Archi-

tect, and then I think no doubt remains that Typography is not also a Mathematical Science."

Well, Science was in its infancy then, no doubt, and all this was before the era of common sense — before the sense of humor ran rampant, at least. Did apprentices and journeymen typesetters take such aimlessness seriously, even then? His science was all bogus, his methods absurd, his work was all done backward. The climax of his nonsense comes in this ludicrous paragraph, which formulates fairly well the creed of the modern technical critic, who, having never practiced, furnishes theories for the artist who does create — How to Do it, by one who has Never Tried—

"If these following Precepts do not exactly agree with all Present Practice, yet will I not determine whether Practice ought or no to give way and comply with these Precepts and Patterns; since 'tis plain that these Letters were originally contrived under these or some such Rules." !!!

So much for Joseph Moxon, Hydrographer to the King, and who besides having published a monthly magazine of "Mechanick Exercises" devoted to The Printing Art, in 1683-5, taught, in illustrated pamphlets, joiners how to join, and smiths, house-carpenters and locksmiths their own trades. Of his proficiency in these directions I am not competent to judge, but his alphabets speak for themselves. Had they been the work of one less dogmatic, they might be interesting, but they have not even the rude dignity of honest free-hand. And these letters are the work of one who writes, vainly enough,

"For indeed, by the appearance of some Work done, a judicious Eye may doubt whether they go by any Rule at all, though Geometrick Rules in no practice whatever, ought to be more nicely or more exactly observed than in this."

OLD PRINTERY FRIENDS.

Where's the joke about the office cat?
Can't we laugh at it some more?
Where's the joke about the greasy phat?
Trot it out and let us roar.

Where's the joke about the "argus eye"
That met the typo's fist?
Where's the joke about the "printers' pi"?
Surely that one can't be missed.

Where's the joke about the make-up dub
Who made the first page last?
Where's the joke about the devil cub,
Whose pace was always fast?

Where's the joke about the foreman's plight?
Come off! That's never told
Except it's at the dead of night,
By the bravest of the bold.

— New York Unionist.

FROM A PRINTER'S VIEW-POINT.

THE INLAND is the gem of printing science, being the most artistic and helpful printing journal published from a printer's point of view. I feel that I am indebted for my knowledge to its resourceful suggestions. I think an ambitious printer can not reach the standard without it.—David C. Silve, New Orleans, Louisiana.

Written for THE INLAND PRINTER.

PRACTICAL PLATEN PRESSWORK.*

BY EUGENE ST. JOHN.

NO. III.—REQUISITES IN COLOR PRINTING.

COLOR printing requires extra impression and supply of ink, because colored inks are coarser and more frequent washing of form and rollers will be necessary. Cleanliness is most important and register highly desirable. The principal causes of faulty register are: (1) Great variations of temperature, causing stock to shrink or expand; (2) an insecurely placed form and chase; (3) an insecurely fastened tympan; (4) grippers not striking sheet at the same instant; (5) and inexact feeding, whether due to inability or condition of stock. In working colored forms it is well to prove up the entire lot and run a number of sheets in each color after securing register. These may be fed to gauges occasionally during the run of each color so as to verify register.

The most satisfactory gauge for careful feeding is the metal quad. It must be fastened securely to the tympan, and so that sheets can not slip under it. If this is not done feeding is difficult, and the feeder will surely notice the trouble. The two great drawbacks with most of the patent pin-gauges are (1) they will answer often without being securely fastened and then carelessness is induced, and (2) they often slip on heavy forms with considerable packing when they are apparently secure, but do not slip enough to attract the feeder's notice, yet enough to spoil register. Gauges and quoins on register forms, when practicable, should be placed in same position for each form.

In mixing colors, maintain cleanliness, and add the darker color to the lighter one in small quantities, and remember the mixture will appear lighter on the impression than it appears on the ink slab. If you have not access to books on color printing, take nature for your guide in proper color combinations. She never errs and affords an endless variety. To give warmth to a mixture, add red; to dull and deepen the effect, add blue. A little bronze-blue will improve some white inks and all blacks that are not nearly blue-black. A little red will pull yellow with a greenish tinge back to color, etc. Where you have an occasional job of mixing to do, try it yourself for the educational value of the experiment; but on long and frequent runs it is better to buy your inks ready mixed. When the best possible effects are desired in color printing, electrotypes and brass rules for red, ultramarine and French blue should be nicked. Nicked plates should also be used for buff and pink tints. In printing one color over another the lower should be dry, or else a more rapid drier used in the following color.

Here is a short list of inks necessary in any printshop. With them you can mix an infinite number of colors, tints and shades. In reds, vermilion, scarlet

lake and crimson or jacqueminot lake; in blues, bronze and ultramarine; a lemon and Naples yellow; purple lake B; a full-bodied zinc and a gloss white; and a finely ground, short, full-bodied black.

For a very brilliant red, mix two parts of English vermilion with one part each of scarlet lake and jacqueminot lake. Preserve cleanliness and use very little varnish, and this red will print brilliantly.

Gloss inks come exorbitantly high and rarely come up to samples. A better way to secure a richer gloss, at less expense, is to run the form through twice; first in the desired color and then in Lilly's No. 1 coach varnish. This varnish is very effective when mixed with a



"1905."

Courtesy, E. M. Keating.

color sufficiently full in body to stand enough varnish to give a rich gloss.

REGULATING THE INK FOUNTAIN.

In regulating supply of ink from fountain with a number of screws, always begin at center screw and work first toward one end and then from center to other end. The long fountain on Gordon and Peerless presses must be lowered for heavy and raised for light forms, and the supply of ink slightly diminished, with an increase of speed.

CAUSES OF BLURRING—THE REMEDY.

Blurring must be frequently overcome on platen presses. The form may be getting superfluous ink and have not enough nor a graduated impression; the platen may not be square; the tympan may be baggy; the grippers not clutching the sheet properly; the

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form may be loose, the stock may be badly curled, etc. If inking and impression are right the trouble may generally be overcome by moving grippers close to the form and stretching strings across and up and down through open spaces, provided the tympan is taut. If blurring continues, fasten corks to strings and grippers. Should blurring still be evident, something is wrong with the press, and the machinist should be called.

Much of the colored printing on cover paper we see nowadays contains rule borders where the ink seems to slop over. The cause: too much varnish in the ink; careless underlaying and too yielding an impression. This work requires full-bodied inks, hard impression and careful underlaying, coupled with good roller pressure.

TYPEWRITER EFFECT ON PRINTING.

The typewriter effect, without special apparatus, may be secured by stretching a sheet of silk over the face of the form and under the furniture tightly at the lock-up. This beats any patented type or other appliance in use and can be used at same speed as any other form and with ordinary typewriter purple printing-ink.

Glazed papers are easiest worked by the use of a finely ground ink that contains very little varnish, adding a little kerosene.

PRINTING ON BLANK AND RULED STOCK.

In printing long runs of ruled stock, box-headings, etc., sort out the sheets before setting gauges and work the lifts with narrow margins first, thus avoiding a number of unnecessary shiftings of gauges.

ABOUT SETTING GAUGES.

In setting gauges, never use top sheets off the lift as it comes from cutter.

In setting gauges, do not guess, but be exact and hit it the first time. To center impression on sheet, get the position of end gauge by placing narrow end of sheet even with head of form and marking off a point even with foot of form on stock. Divide the remaining space to end of stock in two by folding; place the angle of the fold at foot of form, smooth the sheet over the form and place your end gauge at point on tympan even with other end of sheet. See that gripper clears the gauge unless it is a yielding one. Set the side gauges in the same way by measuring sheet across full width line in form. To verify margins, back and flop the sheet, or fold it exactly in the middle both ways, and hold it up to the light to see whether both ends of lines and both ends of form exactly back each other.

ENVELOPE PRINTING.

Where every impression must be perfect it is best to open flaps of envelopes before printing. The ordinary envelope run is made with closed flaps by setting the gauges and taking an impression on envelope. Cut out two where there are three thicknesses in the

envelope at flap and lap and place this cut-out envelope under tympan exactly to gauges and securely pasted. A streak will show in the impression only on defective laps and flaps.

Where there are many cuts to be overlaid, use carbon paper back of overlay sheet while you mark out tones on front. This will do away with the slower cut-out cut overlay.

Electricity is far the best power to use. Get individual motors. Three motors: one for 8 by 12, another for 10 by 15 and a third for 12 by 18, will cost but \$100. It is the cheapest as well as the best in every way, day after day.

Presses should be placed so that the light will strike platen unobstructed, and close to stock, drying tables, lock-up stone, etc. An inestimable amount of time is wasted in useless moving back and forth in most of the working establishments.

Platen presses should average one thousand impressions per hour, if there is enough work to keep them going. This will necessitate rapid make-ready, not more than one-half hour to the ordinary forms for a 12 by 18, and from ten to twenty minutes on the smaller presses. The forms should go to the pressman entirely O. K.; corrected, "on their feet," and securely locked. From twelve hundred to fifteen hundred an hour is a profitable speed for a good feeder, and envelopes, postal and other small cards should be fed at two thousand per hour. Some points for the feeder who would excel are: (1) get a regular motion; (2) keep your attention on the work; (3) grasp the sheet going in slightly below center; (4) always have this sheet under control before impression, and have it well started before you remove the one last printed, getting the latter out just as soon as you can get at it; (5) shove the sheet down close to the tympan to the two side gauges first, and then swiftly slide it exactly to end gauge, holding it there momentarily with the third finger just as platen starts forward; (6) try to avoid using the throw-off, depending rather on your skill to prevent spoilage; (7) if there is no danger of offset, take good lifts and pile the sheets neatly as they come off the platen. A nail driven in the press table will serve as end gauge to get sheets in neat piles. Have an "eagle eye" for defective color, offset, loose quoins, type, etc., thus training yourself for the better paying but more responsible position of pressman.

Observe the methods of other and better workmen. Do not be discouraged by obstacles. With perseverance, attention, forethought and intelligence you will see the day when every obstacle will yield to proper treatment as the boat obeys the rudder; then the press which may have worried you in your first days at the trade will become as a pleasing plaything as well as a most useful instrument, even like unto the artist's brush and palette or the musician's violin.

(Concluded.)

YOUR beautiful journal is valued highly.—*The Printers' Register, London.*



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"A FRIEND IN NEED."

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Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XVI.—SYNTAX OF NOUNS.

THESE articles do not pretend to inclusion of everything that would have to be said if syntax were exhaustively explained, for they will contain very little of the systematic logical knowledge that would be necessary for such a full exposition. William Chauncey Fowler introduces his treatise on syntax thus: "So closely connected is grammar with logic, the former having originally grown out of the latter, that a thorough knowledge of syntactical forms can not be acquired without a previous knowledge of certain logical forms and logical terms." Not so much logic is necessary for our purpose as he thought was needed for his. We wish simply to distinguish between right and wrong association of words or forms in sentences, and to show that occasionally even some expressions that one is sure are not right must be used because some one else, with authority, chooses to have them so.

We shall need to understand certain logical terms and logical forms, but not so many as Fowler indicated, for he included in his list "terms, simple terms, complex terms, propositions, complex propositions, compound propositions," none of which terms are to be used in these writings in their logical sense. Distinction between grammatical and logical subjects and predicates is of value here, because of its occasional influence on the form of some words.

A subject must be a name, and a grammatical subject must be a noun, which is a single word that is a name. A subject, of course, is something named or addressed as acting or being; an object is something acted upon or done. In the sentence, "Brown wrote a book," "Brown" is the subject, in the nominative case, and "book" is the object, in the objective case. What is said of Brown, "wrote a book," is the predicate. In such a sentence the one word is both grammatical and logical subject. But if the sentence be extended to include a description of Brown, even to the length of a long list of books previously written, the whole of what is before the verb that tells what we now have to say of him is the logical subject. In "Brown, the grammarian, who had already written many books, has now written another," the grammatical subject is still "Brown," and the logical subject is all that is before "has," and itself contains another grammatical subject, the pronoun "who." The same kind of distinction exists between grammatical and logical predicates.

A prominent fact in syntax is that every word has a meaning that may, on occasion, be expressed by the use of a number of words, and of course the fuller expression, when used, must include all that is properly fitting, and must not have more than that. This is nothing other than a phase of the leading principle

of syntax, that words in their relations to each other should fit together according to accepted rules of construction. We should not use a singular verb with a plural noun or pronoun; we should not use a nominative pronoun in the place that demands an objective one; we should not use a verb that properly expresses one tense when the sense requires the form of another tense. Much more would be demanded here to state all the rules of syntax, but our purpose is not to make a treatise on theory, but rather to show by example the difference between right and wrong, and just now even that only in the use of nouns.

Nominative nouns do not present much difficulty, even in the matter of position in the sentence, which is normally before the verb, but not always. An error in form occurs sometimes in plurals, which some people will write with an apostrophe, the sign of possession, and of course wrong for any but the possessive case, unless standing in place of omitted letters in contractions. Nominative pronouns are often misused, but we are to consider pronouns separately.

Nouns in the objective case are liable to misuse instead of possessives, and this is an error that should be plainly recognizable as such to justify change by any one other than the author. Very often the sense is exactly the same whether we use the possessive or the objective with its preposition. This is so in the following expressions, which should be allowed to stand in the form used by the writer:

In Henry the Eighth's time.

In the time of Henry the Eighth.

The King of England's dominions.

The dominions of the King of England.

In some cases these two forms of expression are not interchangeable, as when we speak of "the Lord's day" and "the day of the Lord," the first of which is equivalent to Sunday, and the other does not mean Sunday. Thus also we may speak of a person's picture and mean either a representation of the person himself or simply a picture that belongs to the person, the intention being usually shown by context. In any such case, if there is doubt as to the meaning, the proofreader should not make any change.

Nouns in the objective case follow verbs or prepositions, but sometimes, especially in poetry, an objective noun is put before its verb. Fowler says that "the objective case follows the adjectives like, nigh, near, and next." But these "adjectives" in that use are prepositions. This construction will be treated in our articles on verbs, and the possessive case is to be the subject of the next article.

(To be continued.)

MISUNDERSTOOD.

A Michigan paper wound up a compliment to a young schoolma'am with a good word about "the reputation for teaching she bears." The next day the young schoolma'am met the editor and chased him down the street with an umbrella, and at every jump in the road she screamed that she had never taught a she bear in her life.—*Exchange.*

Written for THE INLAND PRINTER.

DIE-CUT PRINTED NOVELTIES.

BY GEORGE SHERMAN.

THE practicability of cutting with steel rule on platen presses was illustrated under this title in the May, 1904, issue of THE INLAND PRINTER, together with a treatise on the process. Die-cutting by this method has long since passed the experimental stage, and it may be truthfully said that all the possibilities within specially constructed cutting machines can be accomplished with equal facility on any job press. The production of useful devices and odd shapes for advertising purposes affords a very profitable side line for the job-printer. Few proprietors of the smaller job shops recognize this, however, on account of the prevailing belief that a special equipment is necessary to produce this work.

The purpose of this article is to illustrate a few examples of practical utility that are in daily use in the commercial world, with an explanation of the methods applicable to their production on platen presses.

The advent of the handsomely decorated and illuminated post-card created a new industry, and as the designs of these souvenirs increased in richness and delicacy of color effects there came a demand for some

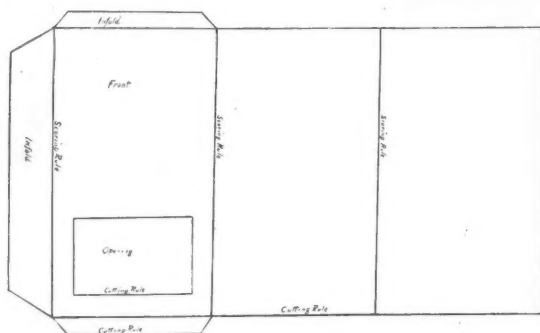


FIG. 1.

suitable enclosure that would protect them while in transit. The conventional envelope was inadequate, as it destroyed the post-card effect striven after. Therefore, ingeniously devised die-cut enclosures soon made their appearance. These were designed to insure protection and facility in mailing, to prevent mutilation by cancellation and the written address, and at the same time to reveal enough of the post-card to preserve its identity as such.

Fig. 1 is a pattern of a simple enclosure of this kind, showing the die-cut sheet before it enfolds the post-card. It is a most economical design, in that it requires a minimum amount of stock, and, although folded without pasting, its stability is assured. Cover paper or a heavy antique book are both suitable for these devices. Fig. 2 has been reproduced from an actual photograph of the cutting form used for Fig. 1. The position and make-up of the rules for scoring and cutting are plainly revealed. The corks glued to the furniture in the various positions are slightly more

than type-high, and they serve the purpose of effectually releasing the sheet from the rules after each impression. The back of a discarded brass galley is substituted for a tympan, and makes an excellent surface of contact with the rules. Work of this nature can be produced with the press running at full speed

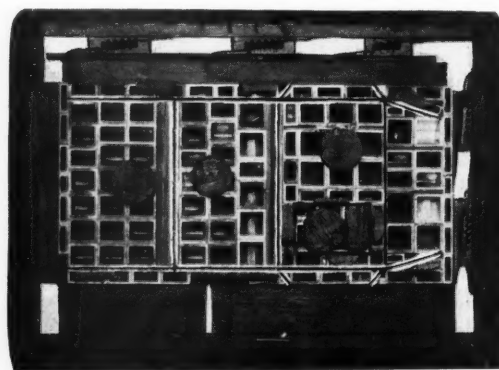


FIG. 2.

and with a facility equal to letterpress printing. Fig. 3 shows the device after it has been mailed. This is also an effective way of mailing second-class matter, the peculiar infold being almost as secure as a seal.

This same idea can also be applied to advance postal cards. An ingenious device for this purpose is embodied in Fig. 4. Therein A represents the enclosure, which consists of a piece of tough stock, twelve inches long, folded in the middle like the cover of an oblong six-inch booklet. The open end is lapped and pasted. The incision (B) admits the protruding end of the advance postal (C), which reveals the business card of the house from which it is issued. The card is addressed on the outside of the enclosure. The contents of the postal are revealed to the addressee by pulling out on the protruding end. The extensions

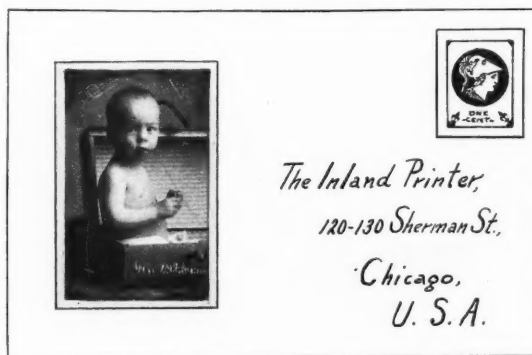


FIG. 3.

(D) prevent the card from falling out of the enclosure during transit.

Booklets of odd shapes, fashioned after various trade emblems, are catchy novelties and splendid trade-getters. Even these can be die-cut on a platen press. For this class of cutting the entire work must be com-

pleted—bound and stapled—in rectangular shape before it is fed to the die form.

Indexed books are articles of every-day use, and I have been in position to see these staples produced under very trying circumstances. The moderately

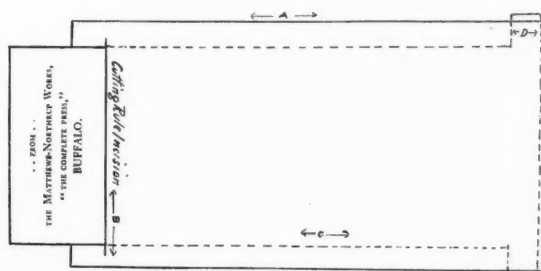


FIG. 4.

equipped bookbinder usually cuts the entire indexed margins by hand with a shoemaker's knife, following the outlines of a brass pattern. If he is located in a country town and is confronted with an unusually large order, his only resort is to forward the work to some large city establishment that is equipped with special tools and machines. How different if he but knew the economic value of steel cutting-rules. I know of no more practical method of making indexed margins than that shown in the accompanying illustration (Fig. 5). After the printing has been completed on the rectangular

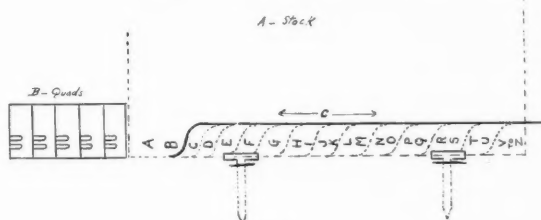


FIG. 5.

lar stock, each individual index and its accompanying leaves should be collated into signatures from A to Z, preparatory to the die-cutting. Lock up a piece of cutting-rule, bent into the shape indicated by C in the drawing. The position of this rule should be along the edge of the sheet next to the gauge pins. Paste as many quads on the tympan for a side guide as there are indexed spaces on the margins of the sheets. These quads should be of a size equal to the depth of each step in the margin. Start at A and feed all of this initial for the entire edition up to the first quad thus pasted. After this lot has been completed, remove one of the quads and continue likewise with the second initial. A repetition of this procedure down to the last quad pasted will result in an absolutely accurate indexed margin, with each step uniformly cut and correctly spaced. If the signatures are not too thick, each one may be fed in its entirety at one impression.

In lieu of a round-cornering machine, the cutting-rule is once more to the rescue. One, two or four corners may be rounded at one impression, and a set of

these rules (Fig. 6) when once made, can be laid aside for future use.

All typefoundries and printers' supply houses handle steel cutting-rule. It is made in two qualities: soft, for bending into odd shapes, at 10 cents per foot; and tempered, for straight-line cutting, at 15 cents per foot.



FIG. 6.

Written for THE INLAND PRINTER.

DISPLAY COMPOSITION.

BY FREDERIC FLAGLER HELMER.

XI.—ORNAMENT—INCLUDING RULE AND BORDERS.

THE dressing of display may be carried to a high point without bringing in any accessories to the type. The type alone, in the possibilities of its setting, gives abundant means for attracting the attention, as we have seen, for instance, in the papers on contrast, symmetry, pattern, balance and divisions, which, except in the case of divisions, did not even hint at the introduction of anything not to be found in the type-cases themselves.

And yet accessories may be made to play a very important part, especially in the business of "eye-catching," the main caution being to see that the bait is so securely fixed that the roaming eye may not pick it up and get off free of the idea to which the device was supposed to be attached. The eye must be held and made to see the matter intended for it, else the resort to any expedient for the sake of gaining notice is futile.

The simplest accessory to the type is the rule. And the simplest use of the rule is in underlining. A rule makes emphasis not only because underlining is practiced very generally in correspondence and other writing to indicate greater strength than usual in the designated word, but because a rule, however light, adds color to the word under which it is placed. In Fig. 1, the heavy lines are the first things of the page to catch the eye, and the lines above them, through close position, are simultaneously brought to notice. Together, type lines and rules become in value equal to lines of much heavier-face type, and are chief points in the scheme of contrasts or the plan of subordination, whichever the general arrangement of the display may be called.

Rule is used very differently when it is employed to separate portions of a form, for here, strictly, it does not empha-

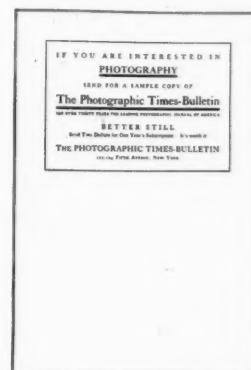


FIG. 1.

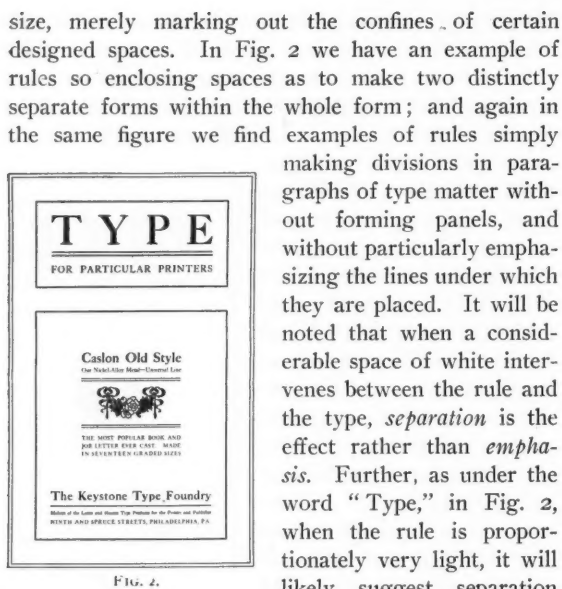


FIG. 2.

size, merely marking out the confines of certain designed spaces. In Fig. 2 we have an example of rules so enclosing spaces as to make two distinctly separate forms within the whole form; and again in the same figure we find examples of rules simply making divisions in paragraphs of type matter without forming panels, and without particularly emphasizing the lines under which they are placed. It will be noted that when a considerable space of white intervenes between the rule and the type, *separation* is the effect rather than *emphasis*. Further, as under the word "Type," in Fig. 2, when the rule is proportionately very light, it will likely suggest separation instead of emphasis. Rule, by adding color to the impression of the form, always adds what *may* be made into emphasis, but if its force is not directly applied to a specific line of type, it becomes related to the lines between which it occurs, and this relation, if such it may be called, is separation.

The outer double rule of Fig. 2 unites the two included sections into a single complete form. This is a very important duty. Symmetry tends to the preservation of unity; so does balance; pattern marks it quite distinctly; margins, if broad enough, completely safeguard it; but where the margin is not strong enough and unity must be preserved beyond doubt, rule or a border generally has to take up the task.

But, returning to the more elementary quality of rule, as used in display, we must recognize that in its ability to convey color (or blackness) to the work, it plays an important part in the making of pattern, and pattern in composition is another

name for the combination of balance and contrast and pleasing shape. When the rule produces a strong emphasis, either independent of the type or allied to it—that is, when it makes strong black marks here and there throughout the composition—it takes part in producing an effect which may be either artistic or ugly, according as the heavy notes of black, or color, are wisely or unwisely placed. Talent or much practice are requisite for success in accomplishing what is artistic—some would say both talent and practice.

With the consideration of this use of rule we enter into the realm of taste in display, which has laws perhaps less easily defined, but Fig. 3 shows an admirable example of the employment of rule to give strength to composition and by the introduction, indeed, of heavy rules not related to any particular lines of type. Rule, thus employed, finds itself strictly in the same position as ornament. Its usefulness is its ability to assist in producing pattern and to attract the eye by contrast or its interesting position. While margin is most effective in this present example, the two pieces of heavy rule in Fig. 3 emphasize the whole composition in a way that puts unmistakably upon rule as an element of display other duties than those of underlining words, separating parts, the building of panels and the uniting of various portions of a page or form. The rules in Fig. 3 really are ornament.

Advice and Suggestion upon all matters relating to Printing, more particularly upon
Typography

George French
161 High St.
Boston

FIG. 3.

THE CHANDLER & PRICE JOB PRESS



Why it is Superior

THE fact is conceded by the majority of printers throughout the United States that the Chandler & Price Gordon press is superior to any other manufactured of similar or different type. We desire to submit a few of the reasons why this is true.

A perfect press must combine all of the following features.

Simplicity of Construction

It requires no argument to prove that the machine of few parts, which will perform well the work for which machines of its class are designed, exercises a distinct advantage over and is superior to the machine designed for similar work of many and intricate parts. In this respect the Gordon press, as manufactured by the Chandler & Price Company, is superior to any other, as it has the fewest parts and does its work well.

Fig. 4.

HARMONY



of color in inks & paper, harmony in type effects, style, good taste and appropriateness

Factors that make printed matter worth while

**The Free Press
Job Department**

FIG. 5.



IN addition to exporting all kinds of Paper, we also export everything used by Newspaper Publishers, by Stationers and by Printers, e.g.:

MONOLINES—An efficient, economical, typesetting machine.
GOLD PENS and PENCILS, PRINTING and WRITING INKS, Etc., Etc.

Send for samples.

Apply to your own importers for prices and terms.

PARSONS BROTHERS, 237 Broadway, NEW YORK CITY
—CABLE ADDRESS "PARSONBROS." NEW YORK—
471 QUEEN VICTORIA STREET, LONDON, E.C. PITT STREET, SYDNEY, N.S.W. 44 ST. GEORGE'S STREET, CAPE TOWN.
Cable Address, "Normanque." Cable Address, "L'Argonne." Cable Address, "Spencer."

FIG. 6.

Rule and what are commonly termed ornaments are of similar use in more ways than one. Ornaments—by which we mean any of the decorative devices, except borders, employed with type—also give emphasis to words, as we may see in Figs. 4 or 5.

In Fig. 4 there is a repetition of the effect noted in Fig. 1, namely, that the heaviest device in the page first attracts notice, and that certain types being near gain advantage from the adjacent position. The force of the ornament is thrown to that portion of the matter which is nearest it. This appears again in Fig. 5, where added force, we must admit, is given the heading through the appropriateness of the device which supports it.



FIG. 7.

lighter than the heavy devices used to attract the attention. And yet pattern is not so agreeably presented in Fig. 6 as in Fig. 7, where an ornament which is innocent of any appropriateness to the business combines with the bold head-lines and the wavy rule border to make a design of very insistent strength. It is hardly carrying the point in regard to emphasis too far to claim that the lion rampant, standing as it does close to the little paragraph set in the smallest type

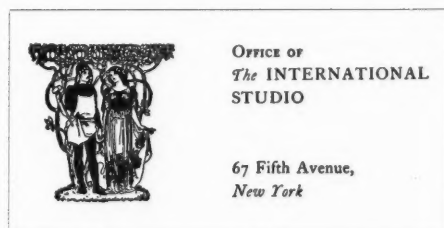


Fig. 8.

to be found on the page, leads the eye quite directly to these lines beginning, "The Only Illustrated . . ." and adds far more to the likelihood of these being read than would a larger size of type without ornament.

As to balance, the heading shown in Fig. 8 places type and a special design in positions of mutual advantage, and this specimen, together with those of Figs. 7, 5, and others, plainly displays the kind of pattern which depends largely, perhaps chiefly, on ornament for its character.

Ornament is useful as a space-filler. This may be thought a subordinate, almost unworthy position, yet it gives great opportunity to produce striking and artistic effects in typework. The wealth of space at

hand in the instance where something is needed to fill in lest a blankness results, gives margins that largely augment the beauty of a good ornament or device so used. And if this device has, in what it represents, any bearing upon the matter it accompanies, the result is that the space-filler becomes the heart of the whole composition. Fig. 9 is an example of refined and well-chosen ornament placed most advantageously to fill space not needed by the type. Fig. 10 presents a stronger device, also of good design. In both cases the ornament gives character and dignity to the composition, while the generous space allotted to the ornament acts as a setting to greatly enhance its effect as a device. The strength of a good bit of ornament is far out of proportion to its size. Like a blackbird against a field of drifting snow, it can not be missed by the eye; it is sure to be found and noticed.

While vacuity may be escaped by a touch of ornament or a mere spot of decoration thrown in with "studied carelessness," it is sometimes well to fill the space completely, or at least laterally to preserve the measure to which the text is set, as in Figs. 11 and 12. This latter use of ornament as a "filler" assumes the adherence to "close form" in composition as a working basis, that is, that the rectangular shape is to be observed by keeping all matters strictly to the confines of the exterior parallels and giving contrasts of black and gray, rather than contrasts of black and white, as the elements of emphasis and pattern. Again this latter form introduces divisions as a factor of artistic



FIG. 9.



FIG. 10.

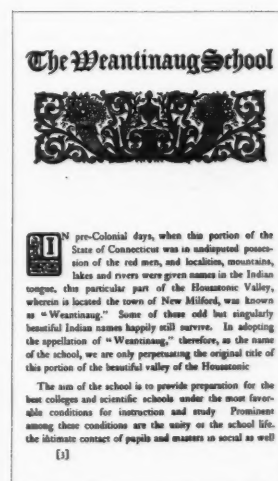


FIG. 11.

design, as may be noted in Fig. 11. In the use of comparatively small ornamental devices in large spaces, the "open form" of composition is favored, together with the employment of various shapes in place of the uniform rectangle, and contrasts of greater strength. Yet, whether the composition is "open" or "close," the contrasts bold or slight, the pattern outline regular or irregular, the character of the ornament itself tells more for style than even the type-face or the arrangement of the display.

SVITS for MEN & YOUNG MEN



At the very outset we frankly acknowledge that the best tailors make the best clothing, and, what is more, that New York's best tailors probably make the best clothing in the world.

They ask about three times what we ask, and ought to make the best.

To the men who can afford the time and their prices, we have nothing to say except to offer our congratulations.

Nor have we anything to say to the men who go to the cheap tailor, the men who insist upon sacrificing themselves upon the altar of an idea—the idea that, simply because clothing is made-to-order, it is better than ready-made; time alone will cure them.

We are talking to those who go to the so-called medium-priced tailor, the tailor who charges nearly twice what we do and gives not one bit more.

FIG. 12.

centuries, as of necessity our type-faces must be. Quite in proportion as the little ornament in a large space attracts attention, so a little touch of good ornament in a job adds style.

It is fortunate that typefounders are now giving so much attention to ornaments, for if the taste of the

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Fig. 13.

men who settle the type designs is responsible also for the ornament to accompany the type-faces, discordant effects are less likely to occur than if the printer were left to hunt out his ornaments, busy as he is, much as the Hebrews in Egypt once were compelled to find

straw for their bricks while not allowed to abate the tale of bricks they had been required to deliver.

However, when the printer is not driven and hard put to it to obtain the straws of his composition, namely, the ornaments he would use, greater originality results from his having special designs, like that of Fig. 13, though the responsibility for harmony and style in the ornamentation of his work is thereby laid entirely upon his own shoulders. This may redound to his credit or prove his undoing, so that he needs to take care. In Fig. 13, the style is certainly consistent, harmonious and enviable.

Borders are but a form of ornament, and what may be said of them has practically been said already in regard to rule and ornaments. A border unites the portions of a form unmistakably into one. Borders can also be used in bands and like rule for paneling; but generally they are the exterior decoration, as distinguished from the interior decoration, or trimming rather than ornament introduced into the fabric. Fig. 13 illustrates decoration

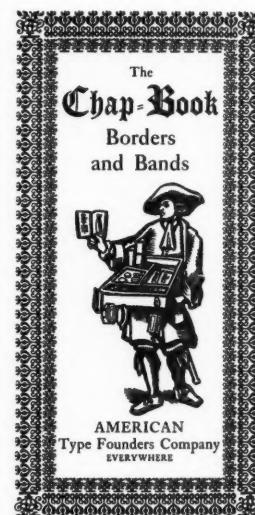


FIG. 14.

18 Point No. 2. 30 inches \$1.50

The Indian Borders

Are capable of more striking and unique effects in less time than any type borders ever made. The 3 on 6, 6, 12 and 18 point sizes are made in two weights, Nos. 1 and 2. Characters for printing in colors are made 12, 18, 24, 36 and 60 point of the No. 1. Put up in separate fonts and are only furnished when specially ordered.

American Type Founders Co.
Originator and Manufacturer Indian Borders

FIG. 15.

that stands on middle ground between border and ornament, for it does not flank all sides of the type matter and yet serves to unite the composition.

Borders, like other typographical ornament, add style to the work. A feeling of l'art nouveau is found in Fig. 13; a revival of the vogue of old "Colonial" days in Fig. 14; and an evidence of the Navajo in Fig. 15.

It is essential that a printer or designer in typographic work should appreciate the distinction between the use of ornament and illustration. The effort to illustrate, although a perfectly natural aim,

is often antagonistic to beauty in printing, simply for the reason that illustration is related intimately to copy, being inserted to explain or assist the text, without any consideration necessarily as to appearance. A catalogue is illustrated, not essentially to beautify the book, but to show products of manufacture, the extent or interesting features of a factory, or some other thing of which the publisher wishes to give a vivid impression. A book of fiction or history is illustrated, primarily, we may say, to add interest and reality to the story.

Now, ornament, on the other hand, does not attempt, generally, to do more than assist the typography, to better its form and effect, letting the relation of ornament to text which we call appropriateness come in, to be sure, but secondarily. The business of ornament is primarily with balance and pattern, contrasts and points of attention, style, or in fact anything related to "attractive" display rather than "interpretative" display, unless interpretation can be assisted at the same time and without any injury to the artistic result.

Illustration, we know, is thrust in oftentimes as a thing to be included, no matter whether the problems of appearance are thereby made difficult or not. Owing to the demands of those who pay for the printing, we are frequently obliged to acquiesce and do our best with things difficult to handle. But ornament, that is, decorative typographic accessories, which are generally of the printer's selection, may never rightly be included unless conforming to the style of the work and helping the composition to attain a desired pattern or effect. If, incidentally, it can express some relation to the text, so much the better.

Ornament, as seen in Figs. 4, 7, 11 and 13, assists the display of the type and is essential to the style of the page, though it means nothing in relation to the text and was never demanded or even suggested by copy. Ornament, as presented in Figs. 5, 6, 8, 9, 10 and 12, gives hints or explanations of the subject of the matter, though in most cases here it is treated with a skilful repression which brings out the whole typographic arrangement as a thoroughly balanced design, without undue emphasis on the device itself, although its strength as a part can be felt throughout the entire composition.

(To be continued.)

DOUBLE-PRICE MATTER.

I have been a subscriber to THE INLAND PRINTER for the past seven years — through the local news agent — and believe that THE INLAND PRINTER is the finest publication of its kind in the world. Would not be without it for twice its price, as a printer simply can not keep up-to-date without it.—*Joseph Fuamme, Hillsboro, North Dakota.*

THE POPULAR VERDICT.

The Hon. Erving Winslow, of Massachusetts, says Douglas was elected governor by the anti-imperialists. The general impression, however, is that Douglas was elected by printers' ink.—*Chicago Record-Herald.*

Written for THE INLAND PRINTER.

A STUDY OF IMPOSITION.

BY CHARLES M. BUTLER.

NO. V.—DOUBLE EIGHT-PAGE FORMS.

A SCHEME for printing two eight-page forms to fold singly is shown in Fig. 17. Very often in hand-fold forms, where the printing is done on extra heavy coated paper, instead of folding in sixteens, sixteen pages are very often folded as two eights, one to insert in the other. In that case 1 to 4 and 13 to 16

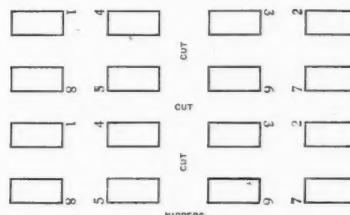


FIG. 17. Two Regular Eights, Printed Double, to Fold Singly.

become the outside eight, 5 to 12 the insert. Either are work-and-turn forms, both cut twice after printing and each folds regular.

TWELVE-PAGE FORMS.

Twelve-page forms are more complicated than regular three-fold (octavo) sixteen-page forms. For the sake of unity, however, we catalogue the twelves (sexto) where they numerically fall, between the

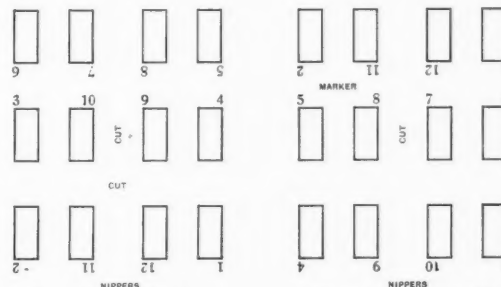


FIG. 18. Insert Twelve. Regular Eight and Four.

FIG. 19. Hand Three-fold Twelve.

eights and sixteens. Fig. 18 is a regular combination form composed of an eight and a four. The four, as laid, forms the outside section into which is inserted the eight. Heavy inserts should always be placed on the inside of lighter ones. The odd section should always be placed on the nipper edge to get proper alignment of head; the nipper margin should be one-half the head margin between the regular laid form. Where the pages end for end laid in this manner occupy more space than the four sideways, the long way of the paper should be fed to the nippers; in that case the star edges, as marked, become the nipper edges — and the form becomes a reverse-nipper edge form, and the paper should be straightened by trimming before printing. Cut through the long way of the paper after printing. This forms a three-fold and inserted form.

Fig. 19 is a genuine three-fold twelve. The scheme

is the same as Fig. 18 as to margins and nipper edge and reversing, when necessary. The guide or marker to fold the first fold by is placed exactly in the center of the head margin of the inside half of the section forming the eight. The form is a roll-fold, the first two folds being made in the same direction, the first fold being folded to the guide and then "rolled" or turned over. It is a simple and handy form of booklet, with backs properly formed for durability.

Fig. 20 is a machine-fold combination form, capable of being folded by the folder designated as a "book" machine. A gathered form; a four, followed by an eight and pasted together, if desired, by the machine or delivered separately. As an oblong it can be used

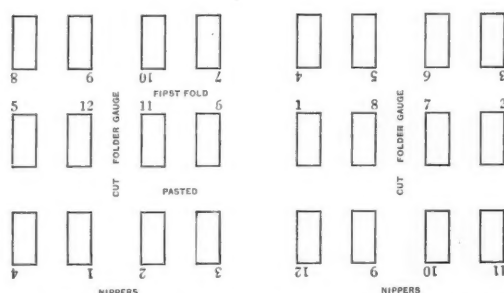


FIG. 20. Machine. Regular Gathered Eight and Four Book Folder.

FIG. 21. Machine. Regular Gathered Eight and Four Newspaper Folder.

in the same manner. As a reverse-nipper edge form, with paper squared, page 1 can be laid from the outside, either odd corner, if for any reason pages are desired to be placed in these positions to get peculiar action of rollers or nippers.

Fig. 21 is practically the same as Fig. 20—an eight followed by a four and pasted. "Newspaper" machine, the paper traveling in the reverse direction on second fold—as compared to the "book" machine.

Fig. 22 is a "lay" for an oblong or "open end" form. Cuts twice before folding; a combination four

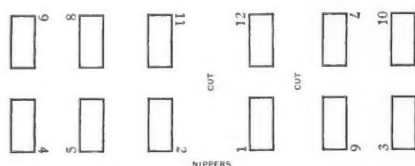


FIG. 22. Regular Work-and-Turn Four and Inserted Eight, Oblong Music.

with eight-page insert. The same scheme can be used as a regular perpendicular form, by reversing the nipper edge.

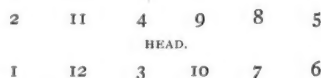


FIG. 22b. Variation of Fig. 22.

Fig. 23 is a music-fold twelve; three folds, marker in heads to guide first fold; rolled. Cut margin should be scanted slightly in comparison with regular head

margin and cut true by cutter, else the form will not fold perfect. Makes a solid and durable form as handy to fold as a regular three-fold music form. This scheme for a deep form of twelves can be used by

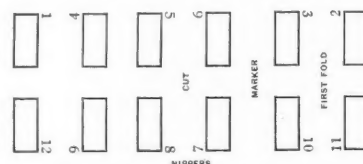


FIG. 23. Hand Three-fold Oblong Music.

reversing the nipper edge; making a roll form, rolling three folds all in the same direction.

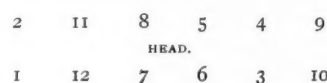


FIG. 23b. Variation of Fig. 23.

OCTAVO (SIXTEEN-PAGE) FORMS.

Modern folding machinery, as designed to-day, is less complicated, so far as the printer is concerned, than in the past. Instead of separate machines which only fold one, two, three or four folds, we have machinery which interchanges and delivers either after making one, two, three or four folds. While each deck is capable of making one fold, many are capable of

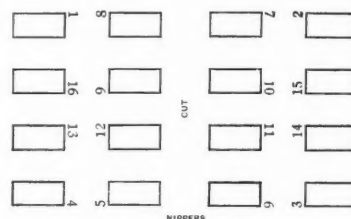


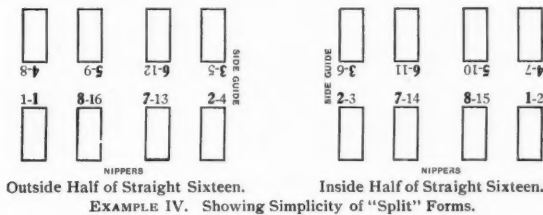
FIG. 24. Common Hand-fold Octavo.

making more than one fold if desired; cut after first fold and deliver two half sheets separately, or insert, as desired. Most of these combinations occur in the sixteen-page schemes. The following diagrams represent the leading "lays," but the possibilities are so varied as to be almost unlimited. You can find a machine for almost any kind of a scheme. Most machine folds (inserted forms excepted) can readily be folded by hand, while one or two of the hand folds can not be folded on the machine (for instance, a single sixteen of music open-end work), unless laid as a side-stitched and gathered book—quite unusual on this class of work. On modern binding machines which paste or glue work, backs are not necessary—each sheet standing as an individual.

Fig. 24 represents the most common scheme of laying an ordinary octavo. Either edge can be made the nipper edge. By pointing the form with round points fifteen inches apart, $7\frac{1}{2}$ inches each way from the center fold, it can be folded on the point machine.

A regular work-and-turn form; paper cuts through short way of stock after printing.

All forms which work and turn can be printed in two sections, if desired. The section starting with page 1 is known as the outer section. The outer section of a sixteen-page form is composed of pages 1, 4, 5, 8, 9, 12, 13, 16 (see Example IV, light-faced figures); the inner by light-faced figures 2, 3, 6, 7, 10, 11, 14, 15. The black-faced figures, same diagram, illustrate the simplicity of "split" forms; the outside



half represents, theoretically, a straight eight; the inside an eight, the first page (page 2) laid from the reverse corner and proceeding in reverse manner. "Splits" are only difficult when one mentally figures on blind positions, not necessary to take into account. This theory holds good on all regular forms, such as fours, eights, sixteens, thirty-twos, sixty-fours, etc. Odd forms, such as twelves, twenty-fours, forty-eights, require a different handling, because in folding these latter forms the sheets are not folded in halves, quarters, etc., but thirds, sixths, etc., and in so doing certain sections of the folds virtually act the same as if turned over, which breaks the continuity of pagination in splitting forms as above described.

Fig. 25 is an octavo common to newspaper machine. First page laid at the inside lower section, the low section, containing page 1, at the nippers, so that the straight edge will form guide on folding machine. The cut edge becomes gauge on folder. The first fold

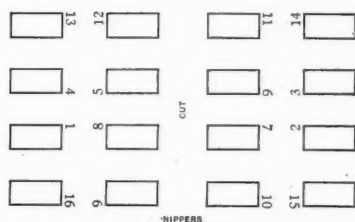


FIG. 25. Newspaper Machine Octavo.

is made the short way of paper, and sheet travels to left in making second fold. (See paragraph on page 210, November, 1904, number, for explanation of "slit points.") Four-page form, Fig. 8, can work with this to form twenty-page, by use of double feeders.

Fig. 26 is a scheme for "pony book folder." First page on outside cut margin, and low folio at nippers; cut margin gauge edge; sheet travels to right after making first fold short way of paper. (See explanation of "slit points.")

Fig. 27 is an ordinary lay for oblong, open-end or music work. Hand fold; second and third fold rolling

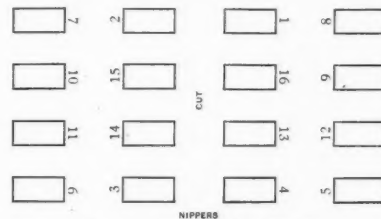


FIG. 26. Book Machine Octavo.

in same direction. Folded by machinery only on special machine, or as a book with no back. A music form can be laid to sew as two eights and folded on regular machine with three folds by the following lay, which is economy on side-stitched books in comparison with

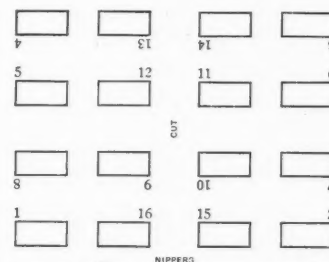


FIG. 27. Music (Oblong) Octavo, Hand-fold.

hand-fold regular forms, because two consecutive eights are gathered at one time. (Fig. 27b.)

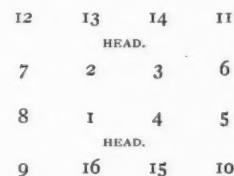


FIG. 27b. Music (oblong) double quarto, folding consecutively for side-stitched book.

For a book with no back, lay the same as for regular fold sixteen to suit the peculiar folder, either outside, with first page in fold or in cut. If for any reason pages work better from starting first page at any other point than lower left-hand corner, with head away from you, you can impose this form from any given odd-page point. What pages are placed on nippers is immaterial on hand-fold forms.

(To be continued.)

A JUSTIFIABLE KICK.

The composers of Fiume, Austria, are required to know four languages, namely: Croatian, Italian, Magyar and German. It appears that they are about to go on strike because it is also demanded that they learn Volapuk. We can not be surprised that, under the circumstances, these honest men are inclined to rebel, since, if they did not, possibly they might be required to master Esperanto or all the dialects jabbered at the Tower of Babel.—*The Caxton Magazine*.



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One year, \$3.00; six months, \$1.50, payable always in advance.
Sample copies, 30 cents; none free.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.

JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.

ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

5-4

EDITORIAL NOTES.

AN exchange asks, "Does sort-hunting pay?" That depends on whether the question is put to a printer or the sheriff and his corps of fee-gathering underlings.

THERE is seemingly no end to the purposes for which technical classes may be used. In Dublin, Ireland, they are being utilized to teach Gaelic to compositors, and the students are said to be making good progress.

THOSE who have been following the adjectival Mr. Lawson, of Boston, know that *haute finance*, as exemplified by the "system," is a buzz-saw that is dangerous to monkey with. If business is a little dull and you hire a lady canvasser who has a hypnotic eye, it would be well to wear blinkers when talking terms to her.

AN English exchange records the fact that a firm of printers was penalized to the extent of \$20 for not notifying the authorities of a case of lead-poisoning arising from there being in the composing-room "pots of molten lead which gave off fumes." They are evidently striving to attain the hygienic printing-office over there.

THE London *Standard* changed owners recently, and one of the innovations of the new proprietor was to arrange for the installation of twenty-four machines. Even for a "pillar of old-fashioned conservatism," as the cable dispatches designate the *Standard*, hand composition on a twelve-page daily is something of an anachronism.

THE union bookbinders are to be congratulated on the improvement in their official organ, the *International Bookbinder*, since it came under direct control of the brotherhood's officials; and this without disparagement of the late editor, who nursed the journal through the woes of infancy into vigorous manhood. The *Bookbinder* is edited with a quiet dignity worthy of emulation by some other trade-union publications.

THOSE who are disturbed about the demands of American unions should reflect that things might be worse. At a recent meeting of the London Society of Compositors considerable time was spent in discussing the question of payment for legal holidays to weekly employees, and the matter was referred to the society's lawyers, which would indicate that the journeymen are laboring under the impression that they have a legal right to the "pick-up." Outside of a few smaller unions, there is no thought of charging for holidays in this country, it being generally conceded that such a custom would be incompatible with modern industrial methods.

THE uninitiated know little of the stress and strain endured by all engaged in the publication of our large daily papers, and among the initiated there is often wonderment at the success achieved under trying circumstances. But the most nearly perfect organizations of willing workers sometimes fail. That excellent newspaper, the *Indianapolis News*, evidently had an experience of this distressing nature, for its twenty-four page issue of December 24 came to hand with a blank sheet where page 15 ought to be. What the direct cause of this was the deponent knoweth not, but feels assured that the anger of the management was not more intense than the sorrow of the unfortunate or unfortunates who were responsible for thus Chadwicking the *News'* readers.

THE authorities at St. Petersburg have settled a moot question and decreed that printers are "artists." But this flattering designation brought more sorrow than joy to those affected. It appears that until recently there were over one thousand Jews employed at the trade in the Russian capital, and among other productions there were four newspapers — two printed in Hebrew and two in Yiddish — which probably were distasteful to the government, for in classing Jewish printers as "foreign artists" they were by law restricted to plying their vocation in frontier towns, and as the four papers referred to were unable to obtain capable native "artists" they were compelled to suspend. As with more enlightened peoples, "political" decisions are usually mischievous, and some printers are paying dearly for the honor of being classed as artists; most of us would rather be common "hands" and left to enjoy the exquisite pleasure of attending the weekly ghost-walk where the pay is highest.

THE *Voice*, of Tokio, Japan, edited by Mr. Snodgrass, an American, affects "slightly reformed spelling," omitting all "silent and dubl letterz and uthor confuzing uzajez." As it enjoys a large circulation among Japanese students, it is predicted that Japan, and not America, as Mr. Ben Pitman and Mr. W. T. Stead have prophesied, will clothe the English language in more "laconic attire" than that with which we now adorn it. A contributor to the *British and Colonial Printer* evidently expects the Japanese to put their war record in the shade, for he says:

It doz not require a very larj vizhon or a very vivid imajinashon to hazard the opinion that Japan may even overtake America in lopping of the needless orthografic twigz and branchez which cluster around the English langwaje.

After mastering Russian nomenclature, perhaps the Japs have acquired a liking for such forms as lojic, hy (high), caracteriz and stenograferz, but they will find it infinitely more difficult to change our orthography than to change the plans of the Czar's board of strategy. That is, if they harbor designs of that character.

THE *Unionist*, of New York, the journalistic mouthpiece of "Big Six," has again changed owners. This paper has probably had the most checked career of any journal catering to the printing fraternity. It is now in its twenty-ninth volume, having been started to aid New York Typographical Union in its fight against the *Tribune*, and, strangely enough, among its many owners were men believed to represent the *Tribune's* interests. It has suspended publication only to reappear suspiciously near election time — though not always under the same name, but always essaying to fill the same field. It is said its retiring owner, Mr. J. W. Sullivan, purchased the paper mainly to prevent its falling into the hands of the celebrated "Bill" Devery, the picturesque policeman-politician. Mr. Sullivan, who is well known to the trade and is the author of several books, published a creditable paper, keeping clear of party politics and offensive personalities, for all of which he received much praise from his constituency. A few months ago he notified his readers that commendations did not pay bills, and said that if the printers of New York did not do something more substantial he would retire from the field. And he has; which goes to show that it is a difficult matter to sell papers to the men who make them.

BRITISH trade journals teem with references to the depression in business. Almost without exception, the trade unions report heavy drains on their out-of-work benefit funds. One astute writer on craft affairs attributes much of the slackness to the Far Eastern war, the effects of which, he says, are felt much more acutely in Great Britain than on the continent. But the war is not alone responsible in his view, as he urges the younger men to "take the heroic course of emigrating." In his opinion, "printing is daily becoming more precarious and 'permanencies' are now very rare in London." That indicates scarcity of work, surely, and is not encouraging for the journeyman, but there are complaints galore that employers are not getting enough for the work that is done. There have been an unusual number of offices sold under the auctioneer's hammer recently, which moves *Notes for Buyers* to suggest that this evidence of distress could be made to do good duty in convincing customers that an increase in prices is an absolute necessity, for, reasons *Notes*, "ignorant as the public may be of the varied elements to be dealt with in printing, it does at least understand the sound of the auction hammer." Notwithstanding our contemporary's enthusiasm, so convincing an argument will be found of little avail with the average customer when he weighs it against a lower price — even though he knows it to be ruinously low — farther down the street. The best remedy for the ills *Notes for Buyers* complains of is good doses of "Get together," taken until the patient has recovered his health.

IT is to be hoped the members of Franklin Union of Pressfeeders, of Chicago, will take stock, for the purpose of ascertaining just "where they are at," so to speak. Repudiated by the American Federation of Labor, which insisted in an unusually strenuous manner that the Chicago Federation should expel the Franklins, they ought to realize that being inordinate and unreasoning disturbers of industrial conditions, and that in a criminal way, does not commend itself to many people in any walk of life. If the organization is content to play the outlaw all along the line, it can not well complain of the treatment meted out to it by the trade-unionists of high degree who compose the American Federation of Labor. At all events, the result was inevitable, for the other printing-trade unions could not lower their flags to such an exponent of the physical-force idea and irresponsibility as the Franklin Union has proved itself to be. The young men involved should remember that, while commonplace regularity is devoid of undue excitement, it has its compensations, and it is doubtful if, with all its strenuousness, Franklin Union would not have accomplished more for its members had it followed the simpler and quieter plan of sister unions.

THESE be the days of surprises in British journalism. The *London Times* — the "Thunderer" of great fame — has addressed a circular letter to its readers asking suggestions tending to the improvement of the paper, much after the fashion of some of our 10-cent magazines. There have also been several changes of ownership, among them the amalgamation of the supposedly flourishing *Liverpool Daily Post* and *Daily Mercury*. According to the *Printers' Register*, these papers have always been guided by the same political principles, and apart from proprietorial interests, there was, in the owners' opinion, no special reason for their separate existence. That may all be, but it is good guessing that if the profits had been satisfactory, affairs would have gone on in the same old way. However, the *Mercury* management, in announcing the amalgamation, gave voice to views coinciding with those held by some newspaper men on this side, when it said: "Recent experience has shown that, under modern conditions, the newspapers that can most usefully serve public interests and promote the public welfare are those whose financial strength justifies fearless criticism, enables them to withstand illicit influence in any and every form, permits them to secure in all departments the most ample and efficient supply of news, and to include in their literary staff men of the highest competence and of proved capacity and experience." And this sound reasoning applies with equal if not greater force to publications other than newspapers. The indefinite but essential quality we call character is of even more value in the publication of a trade journal than in a daily paper.

THAT bane of legitimate trade, the bedroom or cock-robin office, can be found in all sorts of out-of-the-way places in any town, and sometimes a poorly painted sign gives the information that within is a printery and scissor-grinding and umbrella-mending establishment, or some other small-fry jobbing industry. More pretentious but not less incongruous are the businesses of a Scotch firm in Dundee, which flaunts a sign bearing this legend: "Mercantile Stationers, Mill Furnishers, Factors in Leather and Oils, Printers and Lithographers." These thrifty Scots must have some sort of Standard-Oil combination in view.

IT is interesting and sometimes disagreeable to watch one's chickens coming home to roost. In the reply of the London Master Printers' Association to the demand of the pressmen for an increase in the scale, the workers are told that "labor legislation" is one of the causes which compel employers to deny their request. The chairman of the association points out "that, with the introduction of the workmen's compensation act and the ever-increasing demands on employers under the factory acts, the position of workmen is every year being improved, and this, too, at the expense of the masters." As between controversialists, the employers here make a neat counter on the union, but in the end the point has not much weight when wage discussions are on in earnest.

THE EIGHT-HOUR MOVEMENT.

IT is impossible at this time even to attempt to forecast how the present eight-hour movement of the printers will terminate. There is much loud talk, accompanied by resolutions breathing a determination to do or die, on both sides of the house. On behalf of the union we have abundance of assurance that it will be business and nothing but business eleven months hence; a prominent militant employer is quoted as telling the Citizens' Industrial Alliance that the union's defeat will be encompassed only by the ruination of some employers, unless extraordinary efforts are made to save them from bankruptcy. Of one thing we may be assured — that the workday will be shortened, if not within the year, then most certainly within a few years. Modern industrial and social conditions make such a reduction a necessity. If that be true, then the pecuniary loss to employers in resisting the demand will be greater than would follow acceding to it under reasonable conditions. So far as known, no considerable industry has ever been injuriously affected by rational reductions in the working hours. And we hear frequently of trades and establishments that have found the application of the idea to prove profitable.

All these stories are not moonshine or confined to growing communities in new countries, such as Australia or the Far West. Mr. F. Colebrook, a prolific writer in the British craft press and evidently not a pro-labor partisan, recently gave a concrete illustra-

tion that a short workday did not spell ruin or necessarily enhance the cost of production.

In an article descriptive of the rise of a process-engraving firm catering to the trade exclusively, Mr. Colebrook recites how, with increasing business, the profit was stationary or almost so. After casting about for a remedy, the head of this progressive firm speaks thus of the final determination and its results:

We dropped from forty-eight hours per week to forty-five and increased our wages. I believe the secret of the progress of a business rests with the workpeople. You can not make any man do anything. You must induce him to do it; in other words, lead, not drive. The personal equation comes in, you know. You and I and all other men are different. Even in the same factory you might give the same instruction to half a dozen men assembled together, and hearing the direction once and once only—simultaneously. What would happen? The job would almost certainly be done in half a dozen different ways. You take my meaning? I believe in personal approach, personal individual contact, with my friends, the employees.

We are never afraid of our men being tempted away. Every apprentice has remained, and we claim to get on well with the staff. They know their good work is being appreciated.

There is much in the foregoing that is suggestive and tending in the right direction, but the most powerful lesson at this time is that forty-eight or even forty-five hours a week does not inevitably mean financial embarrassment—which is a modest claim in view of the illustration given. It is a reasonable certainty that the success of the union program will not cause the retirement of any employer; then why should any one provoke a war which, we are told by an opponent of the movement, will probably ruin many? On the other hand, an eight-hour workday will not settle the labor question, though its inception would doubtless put a quietus to the shorter-workday agitation for a generation at least—and why, therefore, should the union be arbitrary or unreasonable in its methods of introducing the change? The writer holds no brief from the union and is not inspired by a knowledge of the plan of campaign contemplated by the officers, but judging the International Typographical Union by its past, it is unfair to conclude that it would be unreasonable in its methods.

If loud talk and extravagant assertion were to make way for common sense, the air would clear off quickly. Let us hope common sense will make its appearance at the proper moment. W. B. P.

DOES THE TARIFF AFFECT PRINTERS?

AS a rule, the trade has not bothered itself about the tariff, the general impression being that the printing business is affected indirectly rather than directly by changes in schedules. However, during the current discussion of fiscal matters, there is some attempt to arouse interest in the subject among followers of the graphic arts. Incidentally, the interesting fact develops that according to census returns the number of printers and lithographers employed in England and Wales increased from 34,650 in 1861 to

117,900 in 1901. This proves nothing, for many agencies besides the tariff were at work, all tending to an increased demand for the product of the press, notably the increment in population, improved machinery and the more general dissemination of education. So the partisan can assert that this result is due to free trade, or has been attained in spite of it, as suits his fancy.

Another interesting contribution to the discussion is credited to the head of a large newspaper concern, in which he says:

When I became a newspaper printer, every form of paper was taxed 1½d. and the cost of every pound was 8d. To-day, the same quality costs a little more than 1d. per pound, being considerably less than the tax alone before the paper duty was abolished. The result is that for every thousand copies I printed before the repeal, I now print more than five hundred thousand, and each paper is two or three times larger at 1d. per copy than it was at 4d. It was impossible fifty years ago to print either penny [2 cents] or half-penny [1 cent] papers; now I print them by the mile and the ton.

This beneficial change is, in the heat of argument, attributed to the workings of the tariff, perhaps, but, as in the case of the increased number of craftsmen, other things were moving toward the same goal. By way of contrasting the conditions and illustrating how elements other than taxes affect newspapers and printing generally, it is worth recalling that the Brooklyn *Eagle* some time ago forecast what would follow the depletion of pulp-producing forests. In an article on Sir Alfred Harmsworth's proposed paper manufactory in Newfoundland, which has been referred to in these columns, the *Eagle* commented in this way:

It is interesting to speculate as to the effect of a failure of the supply of wood pulp and a rise in the cost of printing-paper upon civilization. The first result would be the disappearance of the blanket sheets and the abolition of big headlines. Our newspapers would become compact publications, of the pattern of *The Outlook*. Independent and smaller magazines, the penny paper, and probably the 2-cent paper would disappear. Copy would be ruthlessly condensed because the limits of space for a 3 or even a 5 cent paper would be small. Advertising space would be reduced and the price for it raised. The effect of such a change would be hardly less radical than the changes of climate from the deforesting of the mountains. The destruction of the forests would certainly bring about the small and high-priced newspaper, but we may be saved from both if the owners of the vast tracts into which forest-holding are being consolidated will follow the lead in trying to make their pulp and lumber mills a permanent, instead of a temporary, investment.

Here we see that it is possible for us to relapse to the days of small papers and high prices, irrespective of the tariff, for the governing economic conditions are bound to have a greater influence on such things than the legislature. However, there is no need for being downcast; if the present raw material for the paper mill becomes exhausted, science will give us a substitute, or even something that will supersede paper. Meantime, the popular impression among craftsmen that the trade is not affected greatly or directly by the tariff, is perhaps not far wrong—which is rather an exception to the rule with popular notions.

Written for THE INLAND PRINTER.

TWO VIEWS OF COMPOSITION.

BY JOHN H. CLAYTON.

HOW apt the average compositor is, when looking at advertisements, to remark somewhat in this style: "That's a good piece of work. See how nicely displayed it is. The whiting is splendid and the whole advertisement is a model of neatness."

An experienced advertising man, looking at the same job, would say: "How weak and ineffective an advertisement! There's not a single striking thing in it. It tells no story, contains nothing of interest to would-be buyers; and, although neat enough, is money wasted as far as business-getting is concerned."

The two men look at the subject from different standpoints. Each is influenced by his occupation and training. From his boyhood upward the compositor has been learning balance, symmetry, correct spacing and whiting, and general harmony of type, cuts and rules. A good central display line, with nice grouping of secondary matter around it, enclosed in a suitable border, and lo — the advertisement!

Take the professional ad-writer. It matters little to him whether the type is the most recent, so long as it is bold and legible. The little niceties which appeal to the printer's cultivated taste are overlooked by him, and all his attention is concentrated on the display. The line that attracts attention, that will impel a second glance, is what he seeks; and, if this is missing, then the advertisement is doomed as far as favorable comment from him is concerned.

Competitions conducted from time to time by THE INLAND PRINTER reveal this. How often has the advertiser's own choice coincided with that of the majority of the contestants? Or, take those advertisement contests of a few years back, when sets of proofs of competitors' work were forwarded to some three judges, one a printer, one a publisher and the third an advertisement writer. The reader can not have failed to notice how widely divergent were the selections. Some of the jobs chosen by the last-named judge were ridiculed by many compositors as unworthy of notice, work unfit to be classed with that done by skilled craftsmen. And what invective was oftentimes poured on the head of the critic.

What was the reason that impelled men through whose hands thousands of pieces of printed matter passed every year to select from the many specimens submitted those which met with such a reception from the printers and their friends? Simply the fact that in these advertisements the right line had been selected for prominence, the correct phrase brought out boldly. And what cared the advertiser-judge if this particular specimen were set in gothic and roman, so long as it conformed to the recognized rules of display — from the advertiser's point of view?

Every printer has experienced the rejected advertisement — hacked, altered and cut about by the customer, so as to be almost unrecognizable; and many a

muttered curse against the advertiser's lack of intelligence has been heard in the composing-room. But it was simply an exemplification of the truth referred to earlier — the fact that there are two points of view, one the advertiser's, the other the compositor's.

Expediency and progress demand that these two views should be fused into one, and it would seem that the simplest way is for each to study the other's method of judgment. The printer must learn that the first and primary object of an advertisement is to sell goods, and that if it lacks this feature, even though it be a model piece of composition and a splendid piece of work in every other respect, it has failed in its purpose. On the other hand, the ad-writer should know — quite a number do, and more are learning it every day — that it does not necessarily require a coarse, flaring line of heavy, black type to give feature and prominence to the announcement; that beauty and harmony may be retained, and yet have a business-bringing advertisement.

Written for THE INLAND PRINTER.

IN A PIRATE'S LAIR.

BY LEON IVAN.

"I HIT town the other day," said Dick Dubs, "and caught a live one at the great publishing house of Ketcham & Skinner, who make a specialty of pirating popular novels or anything else they can get without a law suit. The boys there say the boss would reprint a red-hot stove if it was not copyrighted. The foreman, a big, blustering Dutchman, said he wanted a good make-up. I told him I could fill the bill down to the ground.

"'Have you got a card?' he asked. 'Let me see it; because I don't pay fancy prices to every loafer that comes along.'

"Then he handed me a smashed plate from Addison's 'Spectator,' which he said was wanted in a hurry, because the press would be waiting for it. 'This was set in bourgeois, but ten-point is the nearest we have got to it, so you will have to use that and leave out enough to make it end even. Change anything you like so long as it improves the style and gets it into the page. And don't forget the press is waiting.'

"I don't know whether I improved it much, but I got it into the page and proceeded to lock it up. I inquired where I could find a square to true up the form, but the boss said, 'I would not have such a thing in the shop; I can see if it is straight with one eye; a square only makes a job look twisted and is just an excuse for killing time. If it looks crooked you have to unlock it, and that not only takes time but it wears out the quoins.'

"When I had finished that he handed me a great armful of proofs, copy, etc., belonging to 'Lady 'Lizabeth, the Court Beauty,' and told me the kid was 'over there,' waving his hand to nowhere in particular, 'getting out the galleys.'

" 'I want a nice job made out of this,' he explained. 'It is for a calf-bound presentation edition, and it has got to be done right. Pages 23 by 36 ems — forty-one lines of eight-on-ten Lino; running title, pica under and pica at the foot will just about make it. You can use the pica for an extra line if you get cramped with a break-line, but not if you can avoid it. It has got to come into 384 pages; so, when you have made three hundred pages, watch and see how you are coming out, because it can't go a page over. That will just make six sheets for the quad, and we don't want to bother with odd forms and tips. It don't pay.'

" 'Have you got an old book I could look at for style?' I asked.

" 'Naw! We don't have any style. We did have one, but we haven't needed it since I have been here, and I guess the style has got lost.'

" 'The boy had the galleys in a big cupboard on wheels, and I was going to take a galley over to a frame to make up.'

" 'You had better make them up on the rock,' the kid said, 'because all the stuff is right here.'

" 'I thought I would try it that way. The running titles were set in Lino, except the folios, which I had to dig out of a figure box. It ran about three pages to the galley, and I had just made up one galley and got the pages tied ready for proving when the boss comes sailing down the quarter-deck.'

" 'What are you doing there?' he bellowed, as he opened with his bow-chaser.

" 'Going to take page proofs.'

" 'Then he poured a broadside. 'That don't go here. Look at the way you have got them tied up — with string,' he sneered. 'You must have just come out of the woods. Do you see those rubbers? Why don't you use them?'

" 'What for?' I innocently inquired.

" 'Do you think I am running a kindergarten? You said you were a printer, and you don't know that much!' Then he took one of the big rubber bands out of the box, and, holding it with his two fingers and thumbs as if he were playing cat's cradle, slipped it over the page, remarking that there was no time to fool with string. I was to shove the pages off onto the marble till I had about a hundred, and by that time the boy would get me chases, etc., to lock up with.

" 'Don't tie up till you have got about a dozen pages made, so you can see how the matter is coming on. This is no ten-center for the bargain counter, but an unabridged edition of a gilt-edged book, and you want to watch yourself and get them down lively.'

" 'When I had made up the hundred pages, I locked them up, three in a form, and proceeded to prove them and turn them into the proofroom. They came back in a hurry, and the boss with them.'

" 'What kind of make-up do you call this? This page starts off with a smash! Here you have run in the galley slug! Don't you know that when you take a line from the foot of one page it goes to the top of the

next, and not to the bottom? What do you think of it anyway?'

" 'I thought he would make me walk the plank right there, and I agreed that it was pretty punk, and wanted to quit, as it was back-breaking work pulling the galleys and forms about all day.'

" 'Quit nothing!' he bellowed. 'Then I'll have to break in another fellow. I would not care so much, only we want this book out, and you are not only delaying the progress of the twentieth century, but you are hindering me. Fix them up and get them into the foundry.'

" 'We had several more scenes of Wagnerian opera before the day was out, and I intended to quit at night, for I was worn-out and disgusted with the job; it was hard work and continual worry. But, feeling better in the morning, I showed up on time and managed to pull through another stormy day on the rock pile. The third day was the climax. Plate proofs of the first lot of pages came up, and it was found that I had missed a page. The old pirate called me everything from a horse thief to a gibbering idiot for making such a blunder.'

" 'I would not have cared so much,' he said, 'only you have too much matter already, and now you will have to make up another page to fill that hole.'

" 'The proofreader,' I ventured to suggest, 'should have noticed it when he read the final proof.'

" 'We don't read final proofs. We just check them off. You and the proofreader will have to fix it up between you this noon. Get something out of some other book that will fit in there. I don't care what you shove in so long as it reads right — it's only forty lines — and you can patch in something between you. I would not have cared if it had been a paper-covered ten-center; then I could have stuck in any old plate and let it go as a misprint, or run in a cut and advertised it as an illustrated story, but you can't do that with an unabridged edition of a full leather-bound book. You'll have to fill that page with something.'

" 'I said I would do my best, and intended to jump the job at noon, but just before time was called at eight bells the proofreader came to me with a piece of copy that had been cut out of another part of the story, for the original matter had been slashed down to about half to reduce the expense of printing and enable the book to go through the mail a cent a copy cheaper. This piece, he figured, would just fill the vacuum.'

" 'These books,' observed the proofreader, 'are a pirated edition of a popular novel, poorly printed on execrable paper, and all sorts of show put into the binding, which is the only presentable part of the job. The books are only made for show, and will probably fall to pieces if any one attempts to read them.'

" 'The boss had the matter run off on the machine, and after a couple of revisions to make it read in with the next page, it came out just as smooth as any other part of the book. By this time I had made up three hundred pages and still had enough matter for about

one hundred pages, though I only needed eighty-four. The old pirate was wild, as usual.

"If you had only left out two or three galleys I would not have cared when we had too much matter, but to crowd in an extra page was too fierce for anything. You will have to cut that stuff down and get it in. It has got to come out in even sixty-fours; it's got to go into the cases; and it has got to go through the mail. So do the best you can with it."

"There are about twenty-four pages too much; the three hundred and eighty-four pages come to this far. There are about eight galleys too much; shall I leave them out?"

"You can't leave out the climax of a gilt-edged, leather-bound book, you fool. Go through it and cut it down; fix it up so there won't be too much resetting, because the machines are busy. Leave out the ends of paragraphs, so that you can cut the slugs yourself with a jack-knife."

"There was no way out of it, so I picked out a handful of slugs in spots where I thought they would not be missed, and put them on one side till I had only enough to fill out my pages. When the boss saw the proofs there was another uproar."

"What on earth did you cut out 'Lord Bumblefoot' for? Then you killed the dying actress and her most touching scene; and the rich aunt has disappeared without a word to show that 'Lady Elizabeth' gets all her money and stuff; and the villain gets it at the same time. You seem to forget that this is an unabridged edition of a leather-bound book. You must think this is a ten-center to make such a hash of it. Where is the dead stuff?"

"I pointed to the matter, which I had saved carefully, as I expected trouble."

"It is a good job you didn't dump it. It will all have to be made up over again. I thought you were not much of a printer when you came in. I'll go in the office and get your money."

"When he had gone the kid said, 'You have done it this time. When the boss comes back you had better make a noise like a pica quad and scare him.'"

"I was mad clear through, myself, and replied, 'If the old pirate gives me any more abuse, he'll hear a noise like a piece of steel furniture.' But he gave me my stuff without a word, and I walked off, glad to escape from the pirate's lair."

WHEN THE PRESS WAS NOT FREE.

Up to 1836, in England, every newspaper had to pay a tax of 84 cents on every advertisement, besides 8 cents on every copy and a heavy tax on the paper it used. If any editor sold his paper for less than 12 cents, he was put in prison. In 1832, two hundred English editors were prosecuted for trying to give the news to all the people.

THE ORTHODOX FASHION.

A correspondent tells of a printing-office that was always opened and closed with prayer. This is contrary to precedent, as past records show that the office is generally opened by the devil and closed by the sheriff.

PRINTERMAN FABLES.

THE PROUD MAN.

This is the Man who has had a Notice in the Paper. How proud he is. He is stepping Higher than a Blind Horse. If he had Wings, he would Fly. Next week the Paper will say the Man is a Measly Old Fraud, and the Man will not Step so High.

THE FOREMAN.

Who is this Ferocious looking Man? He is Foreman in a Printing-office. He gets Paid for Throwing Men Down Stairs when they Come in to Lick the Editor, and for Putting wrong dates at the Head of the Paper. He can Pi more type in fifteen Minutes than Seven Printers can Set up in Two weeks. He loves to ask the Editor for Copy. If it were not for Him, the Paper would Look pretty Well every morning. Everything would be Fat and none of the Live Ads. would be Left out.

THE PROOFREADER.

See the Proofreader. He has been reading the Proof of a Medical Convention. He is not swearing. He is reading the Bible. You can not See the Bible. It is Locked up in an Iron Box in the Editor's Room. The Proofreader is Saying something about Damming Something. Perhaps it is the Creek.

THE PRINTER.

Behold the Printer. He is Hunting for a Pickup of half a Line. He has been Hunting for two Hours. He could have Set the half Line in Twenty Seconds, but it is a Matter of Principle with him Never to set what he Can pick up. The Printer has a Hard time. He has to Set Type all Night, and Play Pedro for the Beer all day. We would Like to Be a Printer were it not for the Night Work.

THE EDITOR'S KNIFE.

Here we have a Knife. It looks like a Saw, but it is a Knife. It belongs to an Editor, and is used for Sharpening Pencils, killing Roaches, opening Champagne bottles, and Cutting the Hearts out of Bad men who Come into the office to Whale the Reporters. There is Blood on the Blade of the Knife, but the Editor will Calmly Lick it off, and then the Blade will be as clean and Bright as ever.

THE EDITOR'S HOME.

Here is a Castle. It is the Home of an Editor. It has stained Glass windows and Mahogany stairways. In front of the Castle is a Park. Is it not Sweet? The lady in the Park is the editor's wife. She wears a Costly robe of Velvet trimmed with Gold Lace, and there are Pearls and Rubies in her Hair. The editor sits on the front Stoop smoking an Havana Cigar. His little Children are playing with diamond Marbles on the Tessellated Floor. The editor can afford to Live in Style. He gets Seventy-five Dollars a month Wages.

THE BUSINESS MANAGER.

Here we Have a Business Manager. He is Blowing about the Circulation of the Paper. He is saying the Paper has Entered upon an Era of Unprecedented Prosperity. In a Minute he will Go up Stairs and Chide the Editor for leaving his Gas Burning while he Went out for a Drink of Water, and he will dock a Reporter Four Dollars because a Subscriber has Licked him and he can not Work. Little Children, if we Believe Business Managers went to Heaven, we would Give up our Pew in Church.

THE BAD MAN.

Here is a Man who has just Stopped His Paper. What a Miserable looking Creature he is. He looks as if he had been stealing Sheep. How will he Know what is going on, now that he has Stopped his Paper? He will Borrow his Neighbor's Paper. One of these Days he will Break his leg, or be a Candidate for Office, and then the Paper will Say Nothing about it. That will be treating him just Right, will it not, little Children?—Eugene Field.



NATURE AND ART.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A PHYSIOGNOMIST VERSUS ART.

To the Editor:

CHICAGO, ILL., Jan. 5, 1905.

I don't believe in prudishness, but the enclosed picture ("Young Bacchus") taken from your magazine is disgusting. It is disgusting in every suggestion—the bleary looking eyes and shape of that face shows a future soaker and regenerate [sic].

Truly,

WM. F. WHITMAN.

BODY-TYPE SORTS.

To the Editor:

FORT COLLINS, COLO., Jan. 9, 1905.

I have been greatly interested in the discussion of the sort question, which has been in progress for some time in your columns; and, so far as it relates to job-faces, italics and other types that might be in such diversified use as to require sort orders but seldom, I am in sympathy with the founders as to making an extra charge for casting sorts. The matter of body-type, however, is an entirely different proposition, and I agree with E. W. Wheeler that there might be a much better method of putting up that class of type. The founders, it is true, have adopted a general scheme for the manufacture of body-letter, based on the average frequency of use of each character, and they seem determined to tie the printers, and more particularly the newspaper publishers, hand and foot in the deal, so that if their matter shall run somewhat out of the usual line, they are compelled to buy from fifty to one hundred pounds of absolutely useless letter in order to get the necessary sorts for a three-hundred or four-hundred pound font.

The publisher's side of the proposition is easily illustrated in my own case. I am located at Fort Collins, Larimer county, Colorado. Loveland, Livermore, Laporte, Log Cabin, Laramie river, Long's Peak, Little Thompson, Longmont, Louisville and Lafayette all come in for frequent mention. The names of a large number of incorporated companies doing business here begin with either the name of the county or that of one of the towns. Lamb-feeding, cattle-growing, onion, cabbage, potato, sugar-beet, small fruit and alfalfa growing are specialties; six beet-sugar factories are in operation within thirty miles of us, and no other manufacturing of any consequence. The best developed and most extensive system of storage reservoirs and irrigation ditches in the United States is here. These things, and the terms used in their mention, require an entirely different run of many letters from that established by the foundries. If my printing-office was located in a mining camp, like Cripple Creek, or a smelting and steel-works city, like Pueblo, it would use a totally different set of terms in each case and a different run of sorts.

I have found by experience that if I want, say, three hundred pounds of body-type, it is cheaper to buy two hundred pounds as put up by the foundry and then sorts as required, even at their present fancy prices, than it is to buy the three hundred pounds straight, because, as my matter runs, I can add twenty-five pounds of properly selected sorts to a two-hundred-pound font of roman body-letter and set more columns of matter from it, week after week, than I could with the three hundred pounds.

This being the case, why should not each foundry select at least one face of body-type and one of book-type in six, eight and ten or eleven point sizes, and announce that they will furnish sorts of any letter from it in quantity of, say, one-quarter pound and up, at the standard price per pound for the size ordered, adding only such extra charge as might be equitable for packing the characters ordered? It would cost them no more to cast and finish this type than it would if they tied it up in ten, twenty or one hundred pound fonts, and they could store it in tin drawers, in cabinets, weigh it out and pack it in small paper boxes at very slight additional expense. Then the printer who wished to buy would have the option of taking these faces from which he knew he could get sorts on short notice, or of buying the others, which, if sorts were wanted, would necessitate a longer wait and higher price.

I believe that the introduction of this system would increase, rather than decrease, the total sales of type, for the tendency would be to order sorts whenever they were needed. Under the present system, after sending in a sort order or two and waiting two or three weeks after your need for them has passed before they arrive, you quit ordering and make up your mind to get along with what you have; or else you begin to figure on putting in a machine which will cast either your type or slugs and thus avoid the foundry entirely.

Great advancement has been made in the past few years in the adoption of point-body and point-set, at heavy expense to the founders, but greatly to their general benefit; and why should they not adopt some improvement like this in the sale of standard body-type, when the expense on their part would be but a trifle and the benefit a great and lasting one, especially to the printer who is distant anywhere from three days to as many weeks from the foundry? HOWARD RUSSELL.

GOVERNMENTAL COMPETITION IN PRINTING.

To the Editor:

CASTLE ROCK, WASH., Dec. 17, 1904.

AS THE INLAND PRINTER is by far the greatest and most influential journal devoted to the printing trades, I appeal to you to use your influence to help right a wrong to printers throughout the United States. This wrong is the privilege the Government takes in printing envelopes at just the bare cost of the envelope stock, with the postage added. The great majority of business men are willing to patronize their home printers, but in almost every town will be found some who squeeze the pennies so tightly that the opportunity offered by Uncle Sam to do their printing for nothing appeals to them so strongly that they can not resist. The government hires high-priced printers to work in the most expensive printing-office in the world to print envelopes in a ruinous competition with honest printers throughout the land. In fact, it is more than competition, for no printer can furnish envelopes at \$1.20 per thousand, as is actually done by the Government. What a howl would be raised in the land should the Government sell drugs, or hardware, or groceries, or a thousand other things, at prices that could not be duplicated by the small legitimate dealer! But the poor printer is given the pleasure of seeing Uncle Sam's postal clerks rake in the shekels for work that honestly belongs to him; and if he raises his voice in protest he is only sneered at by the small-minded patron of Uncle Sam.

How long are the printers of the country going to stand by and allow such an abuse of their rights to go unremedied? It is time something is being done, and it can be done, too, by the united action of the printers of the nation.

THE INLAND PRINTER has it in its power to bring great influence to bear upon this matter, and I believe that something should and can be done at the present session of Congress. If all the Senators and Congressmen received petitions from every printer or publisher in their respective districts all over the country, requesting them to use their influence and

vote to abolish the evil, the Senators and Congressmen would not dare to ignore the demands of the printing fraternity, for they know too well the power of the press. Now, Mr. Editor, I have brought this old trouble to your attention and hope that it will receive some attention in your valuable journal.

H. F. WILCOX.

A PROTEST.

To the Editor: LEEDS, ENG., NOV. 21, 1904.

In the "London Notes," in your November issue, there is a statement about the printing-ink trade of Britain which I think should have been more carefully written, and which I, as a representative of a British ink firm, take great exception to.

I quite agree with the writer when he says there is some bribery and "palm greasing" in our trade, but it certainly is not by any means so great an evil as it was some years ago, and now it is more in the form of blackmail than bribery. It is also nothing near such an evil in the provinces as it is in London, and I am afraid your correspondent is like a great number of inhabitants of the metropolis, in that he forgets that there is another large world outside London.

The statement I object to is this: "Now a stand is being made against this system and several of the leading ink firms have issued notices stating that they have discontinued it; other houses remain silent and one can only conclude that with them the practice is still carried on." He seems to think the movement is new. Why, sir, I have preached and fought against it all the time I have been in the business, without advertising the fact by circular. Being honest in business surely does not need advertising from the housetops. My firm, along with others I know, have not issued circulars, nor will they, with my consent, but still it does not mean because we will not follow a cheap theatrical lead that our deeds are deeds of darkness. I am thankful to say there are conscientious firms still in the British ink trade, and I think your correspondent's damaging inference should not be allowed to go unchallenged. I hope you will be able to give the other side (that is, ours) a show, as with the large circulation that your excellent journal has over here, the bad flavor will be spread unduly.

Yours truly,

A. E. B.

ILLUSTRATING IN CHINA.

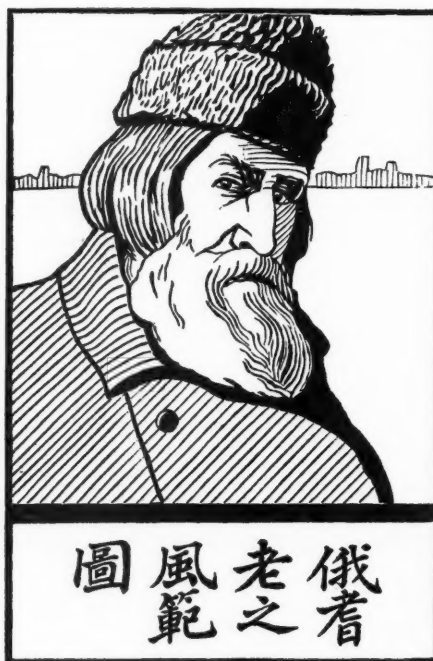
To the Editor: SHANGHAI, CHINA, NOV. 21, 1904.

Conscience compels me to plead guilty to either breach of copyright or murder. That is to say, I have tried to make some sort of a reduced copy of your frontispiece, "Russian Peasant," in the September INLAND PRINTER. Should critics decide that the result is a true and faithful copy, and lawyers decide that a weekly newspaper in the Chinese language comes under the range of your honorable copyright laws, then *peccavi* and a Chinese *kotow*. Should they decide, however, as they well might, that the original picture has been "murdered," I can only plead that the murdering of the "Russian Peasant" was not all my doing, for my drawing has passed through the hands of a Chinese block-cutter. Believing, moreover, in the generous-heartedness of all concerned in the proprietorship and production of THE INLAND PRINTER, it has occurred to me that you and your readers may be interested in a note of the processes a would-be illustrator in China has to adopt.

Shanghai is not very far from Japan, and either on the spot or within a few days' journey the ordinary half-tone (meisenbach) process is available, and in Japan the collotype process also. For line drawings, one is shut up locally to either photolithography or native block-cutting, no zincos being obtainable in the Far East at present. Yet, of late months, an enterprising firm has produced a weekly illustrated, of which the "crayon" or line drawings are printed from lithograph blocks, and the type by the ordinary press afterward.

With rough-faced Japanese paper, though not much rougher than that of newspapers generally, one has to fall back upon the ancient native wood-block process, by which the accompanying illustration has been prepared.

Before the comparatively recent introduction into China of movable lead type and modern presses, now employed in all the up-to-date centers of missionary literature or Chinese journalism, all books were printed by means of a simple ink brush (the ink being the ordinary Chinese ink rubbed down with water on a slab) and another brush to dab the paper onto the wooden block. These blocks were of pearwood, soft enough to receive the scratch of a masculine thumb nail; each block containing matter for a double page—the raw edges



Specimen of Chinese Engraving, in the *Chinese Weekly*, Shanghai, China.

being cut with a hand guillotine knife at the *back* of the book when bound. The writers of such books, having produced a clean manuscript in the approved style of calligraphy, on bamboo-tissue paper, handed the whole to the native block cutter to paste (with crushed boiled rice) face downward upon the pearwood block, to be scoured down to complete transparency by means of sharkskin, in lieu of fine sandpaper. The block-cutting tool was and is of the simplest construction, either a plain chisel, three-eighths of an inch broad, with no handle at all, or a chisel with a crescent shaped cutting end, secured with a scrap of folded paper in the groove of a holder which fits the palm of the hand, the tool being drawn toward the operator when cutting. This, with one or two smaller or larger chisels, for clearing the bed of the block, complete the outfit—total cost about 30 cents, Mexican. Yet some very good work has been turned out by such simple means, as regards letterpress and the outline drawings of Chinese draftsmen.

After having been called upon to produce Chinese-style illustrations for missionary booklets on and off for eighteen years, the beginnings of an attempt have been made this last year (in a new journalistic venture) to overcome the limitations of the native block-cutting process, where no cross-hatching is admissible, for the translation of various Western pictures into suitable form. The task of the would be drafts-

man for this process is far more complicated than that of pen-and-ink drawing. His "pen" is a Chinese brush-pen, whose point needs constant attention; his paper is practically blotting-paper as regards absorptive proclivities; his ink, rubbed on a slab, is hard to keep at the required medium of neither too thin nor too thick. Evaporation is rapid in dry weather. Under the best conditions not more than an inch of line can be drawn without replenishing the little brush, and to produce lines at all which were not either blotty or ragged seemed at first almost impossible.

Yet the attempt seemed to be worth making, to add interest to the letterpress of the *Chinese Weekly*, of which the editor is chief contributor and amateur illustrator also, and for which the "Diffusion Society"—well known in China to all the *literati*—supplies the "good will" and prestige. The paper is specially for the leaders of public opinion in these transitional days when China is arousing. It has been welcomed with graceful messages by some of the high officials of the land, and is sent to every provincial viceroy, governor, treasurer and judge throughout the empire. Its circulation is increasing every week among the once proud *literati*, for it endeavors in its literary section to be a guide, philosopher and friend to all, dealing with the broad issues common to humanity under the impulse of the two great commandments which are the leading principles toward all that is best in the civilization of the world.

It was to add interest to a paper of this kind that the "Russian Peasant" was translated by an amateur into rough line and mass. With all the apologies called for by such an outrage. The whole paper, including illustrations, is printed from stereotype blocks, by a native firm.

W. ARTHUR CORNABY.

A PLEA FOR THE APPRENTICE.

To the Editor:

ST. LOUIS, Jan. 13, 1905.

Allow me to commend most heartily your action in giving generous space to matter relating to apprentices. The series of articles you are now printing, "Lectures for Apprentices," are decidedly to the point and will, I am sure, be productive of great good.

The apprentices employed in St. Louis printing-offices have a society which has been in existence for more than a year, and, though not receiving the encouragement they deserve and have a right to expect from their employers and the journeymen working with them, have not been faint-hearted.

The axiom, "The apprentice of to-day is the journeyman of to-morrow," sounds nice, but he will make an exceedingly poor journeyman unless he is properly instructed. That point being conceded, who is going to teach him? Whose duty is it? The employer is certain it is not his—and keeps him at the lead rack, where he can get greater results, in the sense of quantity. Then, after awhile, when the boy sees he is not going to get a chance to learn a trade, he resigns and goes to another printing-office, coming back, maybe, a few years later, to his old employer as a journeyman. Hence the complaint of employers that they can not retain apprentices. Effect must have cause. But we do not always diligently seek it.

Again, the apprentice does not receive the advice he naturally expects from the journeymen he works with. I certainly do not wish to be understood as underestimating exterior means of instruction, such as reading lectures or listening to talks in the apprentices' meetings. I attend those held by the St. Louis printer apprentices and personally know great benefit is resulting. But the place to learn the printing business is in the print-shop, and if all concerned—the employer, the foreman and the journeyman—will share their full responsibility, the apprenticeship problem will cease to exist.

J. J. DIRKS.

THE ENGLISH TYPEFOUNDERS' CONTROVERSY.

To the Editor:

SHEFFIELD, ENG., Jan. 4, 1905.

We notice an allusion in your December issue, under the heading "London Notes," to the controversy between Mr. Haddon, proprietor of the Caxton Typefoundry, and the "ring" founders. As regards the general merits of this controversy, we enclose for your perusal a circular which we have just issued to the printing trade.

It appears to us, however, to be specially important to correct the false impression likely to be created by your correspondent's words with reference to the respective positions of Mr. Haddon's foundry and the "ring" typefoundries, as regards the supply of point-system type.

Your correspondent writes: "The ring founders mostly keep to the old bodies, but express themselves as willing to cast on the point system any types that printers may require." Speaking for ourselves, the exact converse of this is nearer the truth, for we supply all type-faces on American point body and line, "but express ourselves as willing" to renew old fonts on old bodies, or to supply additions to them.

Mr. Haddon, on the other hand, owing to deficiencies in the way of plant, is able to produce type on one system only, and no doubt suffers severely on this account.

We may add that, as indicated in the enclosed circular, we are, as a matter of fact, considerably ahead of Mr. Haddon's foundry in the matter of point-system developments.

With the exception of a belated series of old styles recently produced, he shows no specimens of body fonts on point or standard line, while in the last edition of his specimen book, published only a few months ago, appear a number of jobbing faces, under the heading "Not on Standard Line."

In view of these facts, we think you will agree that your correspondent has not sifted the information supplied, with his usual care, and we shall be obliged if you will give our letter equal prominence with his statement which it is our duty to correct.

STEPHENSON, BLAKE & CO.

NOTE.—A circular enclosed with Messrs. Stephenson, Blake & Co.'s letter, entitled "Truth vs. Fiction," is a vigorous refutation on the part of the company of assertions made inimical to the interests of Messrs. Stephenson, Blake & Co.—EDITOR.

TECHNICAL EDUCATION FOR PRINTERS.

The *Typographical Journal*, the official organ of the International Typographical Union, in a recent issue said: "The avidity with which printers are seizing the opportunity for a technical training is forcibly demonstrated by the number of members of the International Typographical Union who are entering the Inland Printer Technical School. Established a little over two years ago, more than four hundred printers have graduated from the machine-composition branch as Linotype machinist-operators, and they are successfully filling lucrative situations in all parts of the country. The job-composition branch has graduated a large number of pupils, and the pressroom branch, where half-tone and color presswork are demonstrated, has met with unqualified success and has been instrumental in a large measure in supplying the demand for expert workmen in these lines. A correspondence course in proofreading, under the tutelage of F. Horace Teall, an eminent authority, has recently been inaugurated, and this branch is now taught in a thoroughly practical manner under his direction. The wise printer is he who avails himself of the opportunity of attending the Inland Printer School and fitting himself for advanced positions in the trade."

NOT SO "DISPOSED."

I do not feel disposed to keep working at the trade without your most valuable magazine.—Patrick Cosgrove, St. Louis, Missouri.

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

Leonard H. Robbins, inventor and proprietor of that celebrated remedy for all ills, the "In the Air" column on the editorial page of the *Newark Evening News*, is a by-product of Nebraska. This is one of the few facts in his history at which he can gaze with unalloyed pride.

He has been a newsboy, a cow puncher, an Iowa farmer, a Colorado miner, a shipwrecked mariner on No Man's Land among the savage Indians there; an usher in a church, a juryman, a transient student in the University of Nebraska and at Princeton, and a person of leisure in three (3) European capitals. He does not write mother-in-law jokes, for he is married and has a daughter whose grandmother is very



LEONARD H. ROBBINS.

Editor "In the Air" column, *Newark (N. J.) Evening News*.

good to her. His favorite recreation is watching humming-birds and warblers through opera glasses. This avocation he pursues industriously when he has time and the glasses are not at uncle's. The last time he had was in June of 1901, for he is very busy. His favorite railway is the Baltimore & Ohio.

Born on the first day of April, in 1878, our hero seems fitted by fate for a staff jester job. Among his other qualifications may be mentioned these: that he looks like Eugene Field, has an ingrowing chest, needs money and writes with his feet in the air. It is also said of him that he writes "In the Air" with his feet, but this is a slander to be dismissed with contempt. He is autoing this biography himself, so he should know.

Under the guidance of A. L. Bixby, Will Owen Jones, Harry Dobbins and other gentlemen of the staffs of the *Nebraska State Journal* and the *Lincoln Evening News*, he learned to walk. Later, with the help of "Ben" Gordon, "Bill" Long, "Buck" Buckingham and many other good men of the *Philadelphia Press*, he became proficient in running. Then he came to Newark as Sunday editor of the *News*, and fell down desperately hard.

It was in the dead of winter, and the kind people disliked to turn him out in the cold, so they let him start a special column in the evening paper to pass away the time until spring.

That was three years ago, and he is now buying himself a home in Newark.

In newspaper life there's no telling when it will come handy to have something to mortgage.

If Mr. Robbins were put to it to find a new job, he would submit, as a sample of his every-day work, the following verses:

PORT ARTHUR — AND AFTER.

Write them large on Glory's roll; they have paid a frightful toll;
They have fallen but to gain earth's finest fame.
Courage lived and Honor throve in that hell pit where they strove,
Pawns of Fortune in a foul, foreordered game.

There is glory for the vanquished; there are wreaths for all who languished
In the shadows of yon death-erupting hills.

What for them who wrought the shame, forged a nation's sacred name,
Bent the monarch and the peasant to their wills?

Graft and hope of private gaining sent these on that fell campaigning,
Graft! — and hardened thieving nations stood aghast:
Graft that later filched the loaf from the famished fighting oaf!
And their sin, pursuing, tracks them down at last.

Ended now their dreams of wealth, dreams of peoples robbed by stealth,
Dreams of Patriotism harnessed to their greed.

Comes a Specter gaunt and grim, jawless, in the Dawning dim
Pointing, pointing! Do they mark it? Do they heed?

Duke ignoble sips his kumyss, witting not how nearer doom is,
Entombed not knowing, living and alone;

While a warning whisper falls, shuddering, from the somber walls —
Stony sermon to a heart of harder stone.

Hark! The Hive is live and humming! Swift the Shrivng day is coming,
Day of dread, of deadly danger to the drone!

What shall stay that storm of wrath, gathering above his path?
What but blood for blood of ages shall atone?

These stanzas on school fads have found their way around quite a bit. They are offered here as an antidote for the foregoing matter.

BERTIE'S EDUCATION.

They taught him how to hemstitch, and they taught him how to sing,
And how to make a basket out of variegated string,
And how to sketch a horsey in a pretty picture frame —
They taught a lot to Bertie, but he

couldn't
spell his
name.

They taught him how to mold the head of Hercules in clay,
And how to tell the difference 'twixt the bluebird and the jay,
And how to fold a paper so it wouldn't hurt his thumb —
They taught a lot to Bertie, but he

couldn't
do a
sum.

Now, Bertie's pa was cranky, and he went, one day, to find

What 'twas they did that made his son so backward in the mind.

"I don't want Bertie wrecked," he cried, his temper far from cool;

"I want him educated!" So he
took him
out of
school.

TAKING HIS OWN MEDICINE.

Mr. George Ade, before the "Fables in Slang" had brought him fame, called one morning in Chicago upon a Sunday editor, on a mission from a theatrical manager. "I have brought you this manuscript," he began, but the editor, looking up at the tall, timid youth, interrupted: "Just throw the manuscript in the waste-basket, please," he said; "I'm very busy just now, and haven't time to do it myself." Mr. Ade obeyed, calmly, and resumed: "I have come from the theater, and the manuscript I have just thrown in the waste-basket is your comic farce of 'The Erring Son,' which the manager asks me to return to you with thanks. He suggests that you sell it to an undertaker, to be read at funerals." Then Mr. Ade smiled gently and withdrew. This story is from a Chicago paper and has all the probability of the stories of the press agent.

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

NOW that the St. Louis World's Fair has closed, the numerous German visitors have returned and are busy comparing notes. In many of our technical societies, lectures have been presented on the exhibition and on American printing methods generally. All agree in their appreciation of the wonderful development of labor-saving machinery which they were enabled to watch not only at the World's Fair, but in numerous printing establishments in the States, and many a sample of special merit has been submitted to those of our colleagues who have not been fortunate enough to take a trip across the Atlantic. I have had the pleasure of interviewing quite a number of prominent printers after their return home, and heard many flattering words on the excellence of American presswork, which they attribute justly both to the superior intelligence of the average American workman and to the ingenious machinery placed at his disposal. Of course, criticism was not wanting either, but this merely shows that the lack of German systematization seems to them more important than it actually is. For Germans, as a rule, are too conservative in thought, although they are inclined to give due credit to any good idea coming to them from foreign countries. At any rate, Germans are satisfied at the result of the World's Fair, not only because the jury was kind enough to award a liberal number of prizes to our exhibitors, but especially because the fair has given them ample opportunity to study new improvements which it would be well to have in our own country. Consequently, American firms will serve their own interests if they do not allow the prevailing sympathies for American goods to slacken off, but go right ahead in pushing the continental market. In previous letters I gave some hints as to how this should be effected.

The printing trade in our country is on the upward move once more; the various commercial treaties with the principal European countries having been agreed upon, we expect a number of years of undisturbed peace with ample chances for business, and that means good times for the printing trade, too. The general tendency now is toward technical improvement. Dozens of typographical societies have been organized during 1904, and a movement is on foot to make the technical evening classes compulsory, not only for apprentices, but for all printers under eighteen years of age; besides, an examination will have to be passed "satisfactorily" before a journeyman is accorded the right of demanding the regular scale. In order to put a stop to unexperienced people starting printshops on the principle of price-cutting, the legal prescription that no one be authorized to employ apprentices unless he has passed an examination will also be enforced. In this examination, which is conducted by a trade board with the assistance of employing printers, the candidate has to prove that he knows his business in all parts, and that he knows how to buy the proper material for his work, and last, but not least, that he knows how to figure prices. The latter point is the most important.

Of technical improvements that came to my notice lately I should mention the reversing process invented by Mr. A. Krefting, in Ruhrort. It is extremely simple, being designed to reproduce any simple advertisement or drawing from black on white into white on black. It is simply this: Take a proof of the matter with plenty of good black ink on cardboard, such as used for postcards, etc., and cover the impression, while fresh, with dragon's-blood or ordinary matrix powder used by stereotypers. The powder should be used liberally, so that the heavy type receive quite a thick coating. Then the superfluous powder is knocked off and alcohol poured over the cardboard, saturating it thoroughly. Then the wet card

is moved at proper distance over any gas jet or lamp; thus the alcohol evaporates, while the powder adhering to the print shapes into glossy elevations according to the thickness of powder. The card now is ready to be used as a stereotype matrix and should be cast immediately. Of course, each card thus prepared will stand one cast only, but as any number of electros may be taken, one matrix will suffice; however, there is no objection to making a number of proofs and converting them into matrices in the same way.

Another tool that has found ready appreciation is the gas regulator invented and sold by Mr. Ad. Allmers, in Varel (Oldenburg). It is intended to regulate the pressure of coal gas for linecasting machines, but may be used for lighting just as well. Numerous complaints of the ever varying pressure of the gas supplied by gas companies are to the effect that the metal eventually is overheated, and embarrassing splashes with accompanying breakdowns of the Linotype are



THE DÉBUTANTE.

—The Sketch.

the consequence. Mr. Allmers' apparatus may be connected with any gas pipe from $\frac{3}{4}$ to 2 inches diameter—that is, the apparatus should be ordered to suit the size of pipe employed, and he claims that one apparatus will do for even half a dozen Linotypes; the prices range, according to size, from \$12.50 up.

A very practicable machine for blowing the dust off forms, out of type cases, etc., without any detriment to the laborer charged with the job, has been invented by Mr. Carl Hofmann, at Leipzig-Reudnitz. The apparatus consists of a bellows worked by treadle forcing the dust either into the chimney or, where this is not available, into a dustproof receptacle underneath by means of an exhaustor. The form, case, etc., under operation is locked into a case with a glass cover, so that the nozzle of the bellows may be operated at will, everything being plainly visible. The apparatus is sold

here at \$21 and \$31, respectively, according to whether with or without exhauster.

Of the midday (noon) papers, the starting of which I reported before this, one has disappeared for want of readers; the other is continued as a special edition of the *Berliner Zeitung*. One of our Monday specials has also passed away—the Socialistic *Berliner Montags-Zeitung*, edited by Mr. Ed. Bernstein. He decided to stop the publication after the Socialistic party had announced their intention to boycott the paper which represented “revisionistical” views abhorred by the official party leaders. A new venture on the newspaper market was lately launched in Berlin with the promising title *Der Glücksbote* (*Fortune's Messenger*). It is based on the premium system: with each copy is given away, free of charge, as part of the paper itself, a sheet containing thirty-two tickets. Every reader of the paper, in making purchases of any of the advertisers, is to hand one of these tickets to the cashier when paying for his purchase, and the cashier notes the amount of purchase on the ticket, endorsing it with his firm's stamp. At the end of each quarter of the year the readers have to file the tickets thus collected with the publisher of the paper, who will—at least he promises to do so—then pay cash bonuses, ranging from \$2 to \$100, to the five hundred readers proving the largest amounts of purchases effected on this ticket system. Certainly a novel idea; but it remains to be seen whether it will pay its originators.

Another newspaper claiming attention will appear in January: the *Apprentices' Gazette*. Needless to say that its originators hail from Socialistic quarters, and that accordingly the chief object of the sheet will be the organization of boys who are yet unable to support themselves. The auspices at present are such that I may have to record the bursting of the scheme before very long.

Your readers will perhaps remember the sensational discovery, some six years ago, of the frauds perpetrated by an official of the German Imperial Printing-office, Mr. Paul Grünenthal, who abused the confidence bestowed upon him by appropriating a large number of surplus bank notes and complemented them by printing the official stamp and numbers on them. As these notes were no counterfeits, but printed from the proper plates on the regular paper, Grünenthal had no difficulty in disposing of them, and it was only due to the lavish expenditures of his mistress that our authorities detected the crime and arrested Grünenthal, who committed suicide while in prison. Tedious researches have now disclosed the fact that Grünenthal's defalcations aggregated 527,500 marks (\$132,000), for which the Imperial Printing-office was made responsible. About one-half that sum was recovered by the property left by Grünenthal, which had been promptly seized at his arrest; the balance has been paid into the Imperial Bank by the Imperial Printing-office lately. By the way, your correspondent was a friend of Grünenthal's some thirty years ago, long before the latter reached the career the end of which proved fatal to him. When I knew him, Grünenthal was a jolly good fellow and a compositor of superior ability. He was a regular “swift” in every turn, both in straight composition and tabular matter, and I well remember that one day he won a wager by setting a complicated railroad table, large quarto in solid nonpareil, with hundreds of brass rule pieces to divide the numerous columns, within one single workday, while his colleagues and the foremen themselves considered the job equal to two days' work.

A Berlin printer, notorious for reckless price-cutting, has absconded, leaving his business totally disturbed. The bankruptcy court promptly investigated the matter and discovered that the liabilities aggregate some \$60,000, with assets \$14,000, most of which being mortgaged, so that the non-preferred creditors will have to arrange with five per cent dividend. The bankrupt has evidently escaped over sea. His place of business was Schöneberg, a suburb of Berlin.

On November 29 there died at Jönköping, Sweden, Mr.

Alexander Lagerman, an engineer, noted as the inventor of the “Typotheter” hand composing apparatus (described on page 55 of John S. Thompson's “History of Composing Machines”) and several other contrivances for printers, the most successful of which is the Dux sheet-feeding apparatus. On December 23 we were informed of the sudden demise of Mr. Herman Berthold, of Berlin, well known as the originator and ardent promoter of the now prevailing German type standard, which, in fact, is the same as used by the French. Although Berthold's merits shall not be belittled, it is a pity that, instead of adopting the French standard, the Germans did not take to the American standard, which compares with ours in the relation 15:16, for now there is no prospect of getting to a uniform standard of type bodies and height to paper. Even the attempt of introducing the American standard line of type, which was gallantly and energetically undertaken by a large typefoundry in Hamburg, has failed; for, after long deliberations and discussions the German Typefounders' Association lately resolved to stick to what they call the Berlin Normal Line, which is pretty much the same as has been used before this and consequently puts neither typefounders nor printers to extra expense.

A FRIEND IN NEED.

You are certainly a “friend indeed,” and as I am just going into the job-printing business here, I surely want to start right by subscribing for THE INLAND PRINTER.—*W. B. Bullock, Newport, Vermont.*



Now doth the devil laugh with glee
Because the foreman failed to see
The page he pied
There on the slide
When at the cat the towel he shed.

—*One-Type-at-a-Time.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

THE close of the year that has seen the greatest depression in the printing trade during the last two decades has been welcomed by most people, who are in hopes that 1905 may bring better times, although at the present writing the outlook is anything but hopeful. With the exception of a few of the leading firms, most men in the printing trade have been losing money, or merely keeping their offices running at cost charges. A considerable number of failures have taken place, and many large, as well as small, plants have come under the auctioneer's hammer.

In the newspaper world, several changes have taken place. The London *Standard*, the chief organ of the Conservative party, but independent in its views, has passed into the hands of Mr. Arthur C. Pearson, and, although its old policy has not in the meantime been changed, there are signs that it is to be made a Protectionist organ. In Manchester, Sir Alfred Harmsworth has purchased the old established Manchester *Courier*, a paper that has been in financial deep water for the past few years. Over £32,000 was the capital required for the purchase, part payment being made to the former shareholders by giving them shares in the new company formed by Harmsworth, who thus secures another newspaper to add to his already long list of what are now termed "gramophone papers," that is, these papers all present to the readers the same articles and the same opinions on political questions, while each gives the local news of its own locality. Another newspaper, the organ of the theatrical world, the *Era*, has also changed hands. It was long in the hands of a Mr. Ledger, and has been purchased from him by a syndicate, which believes that, by effecting various economies, the revenue of the paper can be largely increased. What the purchase price was has not transpired, but it is stated to have been based on a certified profit that averaged for some years past £12,000 per annum. The *Era* has always been a profitable property from its commencement, which was in the same year in which the late Queen Victoria came to the throne.

The female labor question that is agitating the Scottish printing trade at present is also beginning to cause trouble in London. A printing firm in the East End, thinking the time opportune, employed a female to work on the keyboard of the Monotype, which is worked under the same agreement as the Linotype. This act was, of course, quickly resented by the London Society of Compositors, and the latter body brought to bear upon the firm the strength of the Printers' Federation, which denounced them of employees. This was serious for the firm while standing alone, but, with the assistance of the Masters' Association, matters are now looking more promising. An interim injunction has been granted, with the object of making picketing impossible. This recourse to the law courts is practically a declaration of war. The next step will be a further injunction, and following on that probably a claim for damages. The various societies involved will, no doubt, be able to meet any damages granted against them in this case, but the masters probably hope, by a repetition of such cases, to make an inroad into their funds sufficient to ultimately stop any aggressive action on the part of the printing trade.

The London Society of Compositors and the Employers' Federation have not yet come to terms on the questions that are in dispute between them; the men still refuse arbitration, thus causing a complete deadlock in the negotiations. The situation does not affect working in any way, although it may at any moment cause a stoppage. Much bitterness prevails among the vellum account-book makers, who, having made certain requests to their employers, consider they have been treated with studied insult, and this has led to a feeling of great bitterness that may have unfortunate results should a strike take place.

In a recent letter, I drew attention to the long terms of

service some printers in London had put in under their respective employers. Another instance has just occurred in the case of Mr. James W. Willsher, an old man of eighty-two, who has been employed for sixty-six years as a compositor by Messrs. Unwin Brothers, of London.

The British Linotype Company, or, as it is now called, Linotype and Machinery Limited, has been coming in for a considerable amount of criticism in regard to the management of its finances. The annual general meeting was held in London the other day, and Sir Joseph Lawrence, the chairman of the company, was loudly hissed by several of the shareholders on taking the chair. The report for the year showed a net profit of £150,000, which has been considered too small a sum to warrant any payment of dividend to the shareholders, and consequently much ill feeling was displayed at the meeting, especially as the board asked the shareholders to subscribe for £330,000 in debenture stock. Their asking for such an immense sum of money caused a bitter criticism on the methods of management, and a demand of more explicit explanation of the state of the finances. A Mr. Sampson was especially vindictive in his remarks, charging, in fact, the directors with making away with large sums of money. At the close of a noisy meeting, however, when the voting took place the financial report was passed with only three dissensions.

As a contrast to the Linotype and Machinery's no dividend, it may be mentioned that the Amalgamated Press, which is one of the Harmsworth companies, has just declared a dividend and bonus for the year of thirty-five per cent, and at the same time has put £25,000 to a reserve fund which now amounts to £175,000, and this in spite of the prevailing depression.

The Printers' Managers and Overseers Association has been particularly busy of late. Commencing in London some years ago, its membership was confined to those employed in that city, but now it is extending, and centers have been formed in Manchester and Liverpool, while preparations are being made for the formation of others in large cities and towns. This is a body that occupies a peculiar position, coming, as it were, between the men's unions and the masters' associations, and in this position it may possibly make itself felt as a power in the event of any labor disputes taking place. In the meantime, however, its labors are of a peaceable character, and at its monthly meetings lectures are given and papers are read upon trade subjects, these being arranged so as to bear upon the education and improvement of the members in their own particular sphere in the printing-office.

The number of new feeding machines that are being patented is legion, many of them never getting beyond the specification, but here and there one is being put on the market. Among the latest is the Barber automatic feeder for adjustment to flat-bed machines, which the inventor claims to be perfect in its working, and in proof of this it has been in use in the printing-offices of several large provincial firms who have expressed their complete approval of it. It is simple in action, the apparatus being attached to the printing machine at the feed end, and the action is as follows: Two fingers (or circular rubbers) come upon each of the corners of the sheet at the back, and move inward. When the top sheet is thus rucked, the rubbers hold the sheet sufficiently long to enable a clamp at each end to descend and hold firmly the second and succeeding sheets at the outer edges. The ruckers then lift, and the top sheet is drawn forward by means of two or three (or more, according to the size of the sheet) revolving disks of rubber, fitted to large metal holders, in which they have an inch or more "play." These disks revolve over the feedboard and fall upon the sheet at the exact moment. They carry small bowls or wheels, covered with rubber, which are free to turn in one direction only. They can be altered instantly to give greater or less pressure on the sheet to be fed forward. All the rubber-holding wheels are on the pawl and ratchet system, so that a new surface of the rubber can be applied to the paper when required. A set of rubbers will thus last for a con-

siderable time. When the disks have helped the sheet forward, it is taken between rollers and over tapes down to the feed-gauges of the machine, where a side lay, of ingenious construction, with a push and pull movement, falls gently upon the sheet and draws it into exact register. The tapes and the rollers stop dead while the sheet is lifted by the feed-table into the grippers, and thus any chance of error in register is obviated. A large pile of paper may be put on the feed-table at one time, as the board will take a pile up to about twenty-two inches in height, the board rising automatically as the top sheets are taken off by the feeder. The appliance may be attached to any letterpress or lithographic machine, and is equally applicable to folding and ruling machines, meeting perfectly every requirement. It takes but little power to drive it, and it will feed any quality of paper, from the thinnest manifolds to the heaviest and most highly glazed art papers.

A Wharfedale machine that represents rather a new departure from every-day styles has been introduced by Messrs. Elliott & Co., Limited, of Otley. The improvement is principally in regard to the delivery of the machine, the mechanism for that purpose being something entirely new and covering the whole length of the press. It thus allows of a sheet having a travel of the whole course from the cylinder to delivery board without anything touching the printed side, so that the ink has a chance of setting before it is let fall on the pile. A pair of wheels, geared from and traveling in unison with the cylinder, carry a pair of grippers for the purpose of transferring the printed sheet, without touching any part except the front margin, from the grippers of the impression cylinder to another set of grippers. The action of this third set of grippers transfers the sheet, print side up, to a set of carrier tapes. It is then lifted from these by another set of tapes and carried forward on to the delivery board, on which it is allowed to fall gently. On account of the transfer bar and grippers working in unison with the cylinder, the printed sheet is completely unwound from the surface while it is revolving, just as in the delivery action of a two-revolution cylinder.

Messrs. Payne & Son, Otley, have just made a new quad-crown machine which is speeded up to twenty-five hundred per hour and is guaranteed by the firm to do the best work at that high rate of speed. Everything in this press has been designed with a view to rapidity and strength, and it is expected to successfully compete with the better class of German flat-bed machines, a great number of which have lately been introduced to Great Britain for the purpose of what is usually termed "high art" work.

A new platen press is being made by Messrs. Waide & Saville, another enterprising Otley firm of printers' engineers, well known for their Falcon platen machine, the new press being one of that class, but smaller in size than those at present made. It is called the "Express," and is capable of producing forty-five hundred impressions an hour, the makers claiming it to be the fastest platen machine in the world. Its high speed does not deteriorate the quality of the work, as the inking and feeding arrangements have been so improved that the very best printing may be done.

COLONEL SAUNDERSON'S COLOR-SCHEME.

The Dublin correspondent of the *Chicago Record-Herald* reports that Colonel Saunderson, the fire-eating leader of the Orangemen, who had been very ill for some time, has recovered his health. He celebrated the event by eating a specially prepared Christmas dinner, at which nothing green was served. Great dishes of oranges were ranged around the table. The decorations were yellow chrysanthemums. Yellow chartreuse was the cordial, and the colonel had a picture of King William specially engraved on the menu card. He tipped the waiter a yellow sovereign and then went to bed singing "The Boyne Water."

Written for THE INLAND PRINTER.

A PHANTOM CUSTOMER.

BY H. A. GRANT.

GLANCING over my shoulder, I saw him standing, quietly awaiting some one to whom he might state his business. I asked him to be seated, and, as he removed his gloves, I saw that he was a well-groomed man of about fifty years of age, faultlessly attired, solidly built, and with an iron gray beard that was well trimmed, setting off a face very kindly in expression.

He stated that he wished to place an order for the stationery, booklets, prospectuses, etc., for a stock company



THE HANDICAP OF MARRIAGE.

recently organized for the purpose of exploiting an oil property on which a drill had been started.

He had heard much of the work we turned out, and, while he knew there were many who would in all probability do the work at a much lower price, he had no desire to assume the responsibility in case the work was other than first-class in every particular; so he had decided to leave the whole matter to me.

He wished the material throughout to be very select, and decided on a letter-paper of a delicate new shade of bond paper, and of which I was to make envelopes to match. The rest of the order was of a similar nature, and, upon looking over his cuts, we decided that the principal prospectus should be of the square shape, with the pages trimmed slightly smaller than the cover, which was to be dark-colored deckle-edge, printed in colors, embossed and tied with heavy silk cord; envelope to be of same material as cover. By this time I had begun to see my way toward paying that note that was worrying me—due next month.

He had his gloves nearly on when the idea seemed to occur to him that it would be as well to get a little idea as to the probable cost. He surmised that such a lot of estimating would consume considerable time, so he stopped me by telling me that he did not have time to wait for it—but to go right ahead with the work, and, in order that I might be assured that all was as it should be, would I give him credit on account for \$—, and then that fool girl called me again; my oatmeal was surely cold now, and they would think I never was coming at the office.

AN ALASKAN READER.

I think THE INLAND PRINTER the best journal known for printers, and what little I know has been picked up by reading THE INLAND PRINTER.—Walter A. Wyatt, *Dispatch*, Juneau, Alaska.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

A QUESTION OF NUMBER.—S. J. R., St. Joseph, Missouri, sends a proof of an advertisement containing the sentence, "The fullness, variety, and beauty of this stock is impressive," with the word "is" marked to be made "are." He says: "I am not a proofreader, but a printer. I inclose a proof. My contention is that the word 'is' should stand, but the proof-reader changed it to 'are,' as you will see. Which is correct?" *Answer.*—It should be easy to see that the proofreader is in the right. Three things are named, and three things are, not is. Sometimes, but not often, two or three things may be so joined in the thought of a speaker or writer that he will unconsciously use a singular verb; but to make it correct to

use a verb that belongs with the singular number, the unity of the expression should be apparent to the reader. In this case it is not.

CHANGES IN QUOTATION.—J. W. L., Moundsville, West Virginia, asks: "When one writer quotes from the writings of others, how much liberty should he take in making changes as to spelling, capitalization, hyphenation, italicization, abbreviation, and punctuation? Is it not all right for him to make such changes as these? Practice to practise; fulfill to fulfil; cannot to can not; sabbath to Sabbath; Lord's Day to Lord's day; vol. i chap. iv sec. vi p. 420 to Vol. I, Chap. IV, Sec. VI, p. 420; newly-married couple to newly married couple; apple tree to apple-tree; re-echo to reecho; freewill offering to free-will offering; *Pilgrim's Progress* to "Pilgrim's Progress";—*Irving, Sleepy Hollow* to—IRVING: *Sleepy Hollow*; the word *sincere* to the word "sincere"; Exod. to Ex.; ver. 6 to verse six; ch. to chap.?" *Answer.*—Such changes are justifiable, and often advisable, as long as they do not change the meaning of what is quoted, except in work like a dictionary, where there are strong reasons for preserving spelling, hyphens, and some other matters of form. But it is not done in all dictionaries.

A DIFFICULTY OF COMMON EXPERIENCE.—An ambitious printer writes us as follows: "Not a day passes but that I become more and more disgusted with my work as a printer-compositor. That may not sound just right, but I am sure you would not blame me if you were aware of the circumstances. Most of the composition I do is on books and magazines, principally the latter. The subject-matter is not bad; it is, on the contrary, quite interesting; I am not lazy; working conditions are fair; but, oh, the English and punctuation! Now, that would be 'pie' for some, you may possibly think; but the rub is here: I have to follow copy. Many times I have corrected the most glaring errors, only to have the proof come back marked to correspond with the copy. One might as well have no brains at all further than those required to pick up the proper types at the proper time and place them in the stick. That's what galls—to have to be nothing more nor less than a dumb machine; to have to do work in a way you know to be wrong when you know how to do it properly and correctly. Only this week I set a reprint job of over fifty thousand ems, and each page (set in minion, and seventeen ems wide by thirty-two long) contained not less than five, and sometimes more, errors in punctuation; from one to five errors in grammar and diction; a few in spelling, and some typographical. The week before that I spent most of my time on a magazine, most of the copy for which was typewritten. The magazine is owned and edited by the proprietors of an educational institution, and published in the interests of like educational institutions throughout the United States and Canada. This magazine and the institutions which it seeks to build up lay great stress on the value of good English and proper punctuation; yet the copy for the printer is prepared with seemingly little effort at punctuation, grammar, diction, or any of the elements that go to make up the grade of English that should appear in such a publication. Notwithstanding all this, the master-printer and his superintendent think the copy is all right because of its source; therefore the compositor must follow it. The editor of the magazine reads the first proof and the revise, but rarely, if ever, is a correction of any of the errors spoken of marked by him." Any one who feels as this correspondent does should not despair, but keep on studying, and be ready to grasp an opportunity that will surely come some time.

SINGULAR FORMS AS PLURALS, ETC.—V. X., Cleveland, Ohio, writes: "The following sentences are taken verbatim from local papers. They don't sound good to me, and I would like to know the proper way of writing them. 'We offer for sale 150 pair of boys' knee pant suits and 50 dozens of shoes.' 'Buy a pair of auto goggles that fit.' Shouldn't it be 'fits,'

inasmuch as but one article is meant? 'Neither of the Senators were present.' 'Harry Williams jr.'s burlesque company.' This is an 'office style.' Is it good? 'The K. of P.'s will hold a convention.' Why not 'K.'s of P.'? Isn't the plural expressed in the word 'knights'? 'Scarcely no two pair alike.' 'The explosion failed seriously to damage the structure.' Is the word 'seriously' in the proper place?" *Answer.* —The first of these sentences needs changing at the hands of any one who cares to use good English. "Pair" is sanctioned

THE WORRIES OF A PROOFREADER.

His is a mighty thankless job. No one ever proposes his health at public functions; in fact, he never gets time to attend any public functions; he is tolerated merely by the intelligent compositor, who regards him, if not as an avowed enemy, at least as a very doubtful friend; the junior reporter looks upon him with suspicion, and the subeditor thinks he drinks. When he succeeds in keeping out of a row for a full fortnight, he gets no credit for his cleverness, and when he looks for a rise



OFFICER — Here, you, move on.
BOOZY DAN, EX-PRINTER — Stop jarring me (hic), er you'll pi suthin'.

—From *One-Type-at-a-Time*.

as a plural by too many authorities to leave it advisable for any small fry to say that it is wrong, but "pairs" is certainly better. The shoes also come in pairs, and it would be better to say so. In the second sentence the plural verb is right. While a pair of goggles is one thing in reality, goggles, like spectacles and scissors and trousers, are always spoken of with a conscious reference to the separated members, and so considered plural; and the same is true in other cases. The next sentence is very bad, as "neither" is plainly singular, and so the verb should be "was." As an office style, or anything else, the fourth sentence is not what this writer would make it; but, so far as any real consensus of opinion is concerned, it is not what could be called bad except by one who would not admit that any but his own choice could be good. "K.'s of P." is much better than the other form. "Hardly any two pairs alike" is what I should write, though the choice between "scarcely" and "hardly" does not amount to much. In the last sentence "seriously" is unfortunately placed, evidently by way of avoiding the split infinitive, which is not half so bad as some people think it is. "The explosion did not damage the structure seriously" is much better.

in wages the old record of past peccadilloes is remorselessly turned up against him; he is shown to be a person of rather less than average brain power, and he is told that on the whole it might be better to have another man put in his place, or that his authorities are thinking out a scheme for the employment of an automatic, mechanical proofreader, which never makes any mistakes and knows the whole law of libel by inspiration. There are a good many things expected of the human proofreader, for all that. Imprimis, he must have good eyesight; in fact, eyesight like that which "Mr. Samuel Weller" sighed for on the famous occasion of the "Bardell" trial, in order that he may detect at a mere glance, say, the letter "O" standing on its head. But good eyesight is only one portion of his requirements. He must be able to spell better than a dictionary, because the soulful reporter of the present day, finding the English language, as it is written in books, not copious enough for his requirements, is driven to the necessity of inventing words which have no place in any lexicon. The two words "all right" form a case in point. The reporter sometimes drops one "l," runs both words together, and evolves "alright" without the slightest philological scruple. The

proofreader corrects the subeditor's punctuation, but in what may be called a strictly non-aggressive manner; in fact, in such a way as to make the subeditor think he does his own punctuation, and does it well. For an ordinary newspaper proofreader a knowledge of Latin is not an absolute necessity, most reporters taking their Latin from the back of the dictionary, but it is well to have it for all that—one never knows when it may come in useful. Also, the zealous proofreader should endeavor to acquire French, German, Greek, Italian, Chinese, Irish, Swazi, Welsh, Russian and Japanese, trigonometry, metaphysics and biology, in early life, as later on he never may find the time. There is an idea, sedulously fostered, that compositors can spell well, which goes a long way to make the proofreader's job appear a sinecure. Perhaps, long ago, before Linotype machines were invented, compositors could spell, but the knowledge is rapidly becoming a lost art. Indeed, Caxton himself does not shine much in this respect. He passed the proofs of "Ye Game and Playe of Ye Chesse" and let them go at that. The average contributor does not know how to spell "gauge"; he likes to put the "u" before "a," and the average compositor follows him with touching fidelity. The average compositor can not spell "Madeira" correctly, and he is very doubtful about the proper rendering of "consensus."

To be a successful proofreader requires a knowledge of all the arts—the manly art coming first—as well as an intimate acquaintance with racing and racehorses. He requires to have a prodigious memory and an intimate acquaintance with local affairs and names. For instance, he must be capable of differentiating between De Smyth, the coal merchant, and De Smythe, the Poor-law Guardian, and never omit from the latter's name the mystic letters which betoken his exalted dignity. He must know whether Jawlson, the auctioneer, likes his Christian name abbreviated or not, or whether Tiddle's wife refuses to read the paper unless "J.P." appears after her husband's name. He should know a lot about music and the drama, theology and sugar bounties, Parliamentary affairs and medicine, but, above all, the law of libel. The whole law of libel should be engrained in his nature. He should be able to nose a libel as rapidly as a hungry solicitor, and act as promptly, though in another manner, on detection. The reporter or a correspondent may have been guilty of the affair originally, and the subeditor may have passed it in his hurry, but hurry is no excuse for the proofreader. Although all his work is performed in haste, the fact that he is hurried where a libel is in question forms no justification whatever. He had no right to be hurried at that particular time.

Taking into consideration all that is expected of the proofreader, he is by no means lavishly paid. Judges of the High Court and jockeys have vastly bigger salaries, but he worries along as well as he can, consoled by the thought that once he dies his troubles may take on a new complexion and so relieve the monotony. As a rule, the good proofreader dies young and generally unlamented. In fact, all the good proofreaders are long since dead.—"Victim," in *Ireland's Saturday Night*.

A REAL BLUE-BLOODED FORCE.

They are about to commemorate at Hue (Thuathien) the fiftieth anniversary of the birth of the Empress Mother of Assam, and for the occasion the Emperor Tham-Tai has himself installed and inaugurated in the palace a French printing-office and a French school for the young princes of the blood and the high personages of the court. It is a curious detail that the workmen of this royal printery will be recruited among the Thonthats or members of the royal family, who, in preparation for the rôle, have passed some months in France in order to perfect themselves in the craft.—*Caxton Magazine*.

SEND 25 cents for the new cut and ornament book now in press by The Inland Printer Company, Chicago.

Written for THE INLAND PRINTER.

A PROOFROOM TRAGEDY.

BY BB.

The printer donned his office coat,
And eke his cuffs doffed he,
Then scrambled o'er his littered desk
For proofs that there mote be.

Ye proofs that his good customer,
Job Holdemup, had sent,
With marks most curiouslie devised
And pleanteouslie besprent.

"Now, what the —," Hold, my reader, hold,
I dare not here relate
The words that printer-man let fall,
Nor will tergiversate.

He gazed upon those curious marks
With eyes intent and bear.
(The hairs upon my head arose
And quaked my limbs in fear.)

He hied him to the Proofreader,
So calm, so wise, so slow,
That man of rules and instances
That plague the printers so.

He glared upon the Proofreader —
The Reader glared at him,
Ere yet the clouds of conflict rose
The lights burned low and dim.

There hangs upon the moated wall
A cage of ghastly guise.
A legend reads:

YE BRAINERIE.
"Tis Folly to be Wyse."

THE ECONOMIES OF ELECTRIC HEATING.

While on first thought it would seem that electric heating stands little chance of success in competition with other methods, a little consideration will show that there are often opportunities for applying this method with advantage. There are, of course, those little applications, such as heating a chafing-dish or a curling iron, where convenience counts for everything, and cost is not considered; but it is not these minor applications that we have in mind. In large factories having a central power plant, there are many opportunities for using electric heaters most advantageously. Sometimes a question of fire risk will override all others and decide in favor of the electric heater as against gas. In such cases steam heating stands little chance as against electricity, because the former is more expensive to instal, and doubtless in many cases costs more to operate, as steam can not be carried efficiently long distances by means of small pipes. It should be remembered here that when the electric heater is shut off all loss ceases, but when your steam heater is out of service the loss due to condensation is still going on. Here, again, the question of convenience may be considered, though it is not always important.—*Electrical Review*.

PRINTING BY FOOT.

People passing along Broadway, New York, recently, read on the pavement at every step the advertisement of a well-known sauce. It was neatly printed and framed with the outline of a man's boot. The advertisement appeared to have a fascination for the crowd, who began to follow the footmarks in a long procession. After traveling for about a mile they found the end of the imprints, and at the same time four negroes smoking cigarettes. Each man had on the soles of his boots advertisement presses supplied with reservoirs of ink.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, \$1.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, \$1.50, postpaid.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, \$4; cloth, \$3; postpaid.

DO NOT FORGET

That enough mercury must be kept in temperature governor to control the flow of gas to burners.

That, if movement of adjusting stem in governor does not affect flame, mercury is needed.

That adjusting stem should be moved but a little at a time until proper temperature is reached.

To leave governor alone when once adjusted until loss of mercury necessitates readjustment.

To keep the by-pass on governor closed.

To remove mercury occasionally and clean oxides from it.

THE Monotype factory is being enlarged and improved, \$500,000 being set aside for the purpose. The company points to this as further evidence of the astonishing progress the single-type casting machine has made in the favor of job printers and book publishers during the past two years.

THE Linotype school conducted for the past several years in Washington, D. C., has been closed and abandoned.

CHARLES F. LINK, pressman of the Kirksville (Mo.) *Journal*, has also charge of the Monotype caster in the *Journal* office.

A BOSTON Monotype office has placed keyboards in the composing-rooms of several firms in near-by towns, and is doing the casting for all.

CHARLES E. GEHRING, who has been conducting a school for operators in New York city for some time past, has installed a battery of Linotypes for commercial work.

It is stated that more Linotypes are to be brought into the New Zealand government printing-office to be used next session, when it is expected that the large number employed at hand composition will be considerably reduced or wholly dispensed with.

HOW TO ANNEAL STEEL.—To drill a hole in case-hardened iron or steel, heat the steel or iron to a red heat, and while it is in the fire drop a lump of sulphur on it just where the hole is to be drilled. Take it out of the fire and let it cool off itself. After the hole is drilled put it back into the fire, heat to a red heat, sprinkle sal ammoniac over it and plunge in water to harden.

AN EXPERT OPERATOR-MACHINIST.—"Here is an item that will interest printers," says the Atchison (Kan.) *Globe*. "Late yesterday afternoon, an advertiser came into the *Globe* office with a reader; seventy-five lines. We had just fourteen minutes in which to go to press. The advertiser said if the advertisement didn't go in yesterday, it could not go at all. The reader was given to Adolph Werckenthin (a graduate of the Inland Printer Technical School, now in charge of the *Globe's* Linotypes), and he had it in type in twelve minutes without an error. There are twenty-two ems in a line of minion; figure it yourself; he set at the rate of over eight thousand an hour."

ALIGNMENT OF MATRICES.—An operator-machinist writes: "I have been having trouble with slug measurement; will try and explain, and would like to have you enlighten me. To get a true slug we have to trim back of slug, or the overhang, all off, and in doing that, it trims quite a bit of the top of the letter off. The matrices, or the face of the matrices, do not seem to go over mold far enough to throw letters in center of slug. The matrices all work the same, nonpareil and all. We have changed mold, etc., and can not get a true slug without trimming top of letters off." *Answer*.—Either the mold-keeper, in the groove of which the lower ears of the matrices are aligned, is seated too low, or the matrices are defective, the die being punched too low on the matrix. The keeper should be fastened as high as it will go.

FROM A GERMAN STANDPOINT.—*Die Buchdrucker-Woche*, a popular printers' weekly of Berlin, Germany, in a review of the "History of Composing Machines," recently published by The Inland Printer Company, said: "Although hitherto Carl Herrmann's 'Geschichte der Setzmaschine' has ranked as the most comprehensive treatise on this subject, being at all events more exhaustive than E. Wentscher's 'Setzmaschinenproblem und seine Lösungen,' yet the progress of invention during the six years which have elapsed since the appearance of Herrmann's book have left a hiatus which Thompson's book bridges over excellently. And it is more than a mere bridge, too, for it traces the individual stages through which the development of composing machines has passed since the first attempt of Church, of which a graphic representation is given. Thompson classifies his subject matter under the headings 'Individual Type Machines,' 'Hand Apparatus,' 'Automatic Justifiers,' 'Type Casters and Setters,' 'Typecasting Machines,' 'Type-bar Machines,' 'Impression Devices,' 'Slugcasting Machines,' 'Perforated Paper Controllers,' and

'Transfer Machines.' He does not reckon up all inventions, but only those which have had some practical application, even if now obsolete; and he concludes his book with a list of patents granted in England and America to date upon inventions within the foregoing province—there are over sixteen hundred in America alone. Apart from this dry catalogue of names, which fills fifty pages, the book is very interesting throughout, and is made vivid as well by the numerous illustrations. Every artificer who is interested in the problem of composing machines will have to take it (this book) into his reckoning, if only because the very latest systems, in part known in Germany by name alone, are therein described, apparently from personal knowledge."

METAL TREATMENT.—P. G. Gair, of Santa Barbara, California, asks for information regarding treatment of Linotype metal. Directions have frequently been given on this subject in these columns. In small offices the slugs are frequently reused until the trimmings, skimmings, etc., accumulate, when everything is remelted and cast into ingots. The heat should not be allowed to more than bring the metal to a fluid condition, as if continued the tin will be burned out and a heavy black powder rise to the surface. When thoroughly melted, the metal should be well stirred, and a little flux, as sold by the Linotype Company, or an ounce or two of resin, added, and the temperature allowed to rise a trifle to consume the flux thoroughly; then skim and pour off, turning down gas under pot as the metal is poured. When metal becomes too soft or spongy, a sample can be sent to the metal dealer, who will advise quantity of temper metal necessary to bring it up to standard.

COLD MOUTHPIECE.—"Antipodes," a New Zealand Linotype operator, writes: "(1) I experience some trouble with pot mouthpiece breaking away from mold in casting; a good slug with perfect face is obtained. It is put down by some to the balancing spring keeping pot against mold. If the latter, will you state remedy? Also state remedy for other causes of cold metal breaking away from mold. (2) What is the cause of oil in cups refusing to run freely? (3) State the means of tightening loose locking pin when the screws are tightened to their limit. (4) What is the best kind of oil for distributors and assembling bearings?" *Answer.*—(1) A cold mouthpiece will produce the trouble experienced. The metal chills while casting and solidifies in the mouthpiece. The mouthpiece should be kept quite hot and the metal can then be run at a lower temperature. Polishing mouthpiece with graphite will overcome trouble to some extent. (2) Oil is probably too heavy, or wick packed in a solid mass. (3) A washer can be placed under the heads of screws. (4) Any good grade of machine oil will answer for all purposes on the Linotype, except keyboard cam pivots, on which clock oil should be used. A free-flowing oil with good body, such as dynamo oil, is the best.

WARPED TRIMMING KNIFE AND MOLD.—A machinist-operator in Indiana writes: "(1) Will you kindly advise me what to do to correct a defect in the trimming apparatus of my Linotype? As you see by enclosed slug, the center of the slug, lengthwise, is considerably less in thickness than both ends. If I change from short to long measure, and vice versa, which occurs many times daily, I always have to change adjusting screw of right-hand trimming knife. I think the knife is ground hollow; but how can it be corrected? The knife block is the latest style, with a rock shaft, worked by a handle, and had this defect when received from the factory. I have repeatedly put the knife on the lapping block without perceptible improvement. (2) You will also notice a small fin on the left-hand bottom of the slug. This occurs only on slugs longer than twenty-five picas. The mold has never been abused, and back of mold is cleaned daily. What is the cause of the fin and how can I overcome it?" *Answer.*—(1) The

knife is probably sprung or warped and should be reground. The Chicago or New York agencies have facilities for regrinding trimming knives if the local machine shops can not do it. An extra set of knives should be kept on hand for emergencies. (2) A slight warp in the mold causes a fin of metal on bottom of slug which base-trimming knife can not remove. The mold can be lapped down.

JOSEPH ADAMSON, a seventeen-year-old apprentice in the composing-room of Skoog & De Lander, music and job printers, of Minneapolis, Minnesota, executed the unique



BURNT WOOD DESIGN FOR CALENDAR.

calendar which is reproduced herewith. The original was sent to his brother, Peter J. Adamson, Linotype operator-machinist of the *Pacific Tribune*, Seattle, Washington, and was burned in an oval-shaped board, 12 by 18 inches in size. With the exception of the head, calendar months and matrices, the entire design was produced by pyrography, and the scrollwork artistically colored. Although he has never had a drawing lesson, it is clear that the young man has a natural talent, and the faithfulness and care for detail in his reproduction of the Linotype will be appreciated by all who are familiar with the machine.

PLUNGER BINDING.—A. W. P., Vincennes, Indiana, writes: "Will you kindly give me a little information on the following: Saturday afternoon, about an hour before quitting time, my plunger began sticking in the well, not rising high enough after cast had been made to allow metal-pot to recede its full distance. Occasionally I would go back and loosen it up a little, not having time then to take it out and clean it, as I was just closing up; but after it had made one cast it was just as bad as ever, and finally got so bad that when the mold would recede after ejection of slug, the mold would

set firmly against the mouth of the pot. I took it out and cleaned it all up nicely, also removed all metal from the pot and cleaned pot and well thoroughly. This morning when I got the plunger back into the well it fitted very tightly. I started the machine and got the first slug all right—but that was all, as it became so set that it would not budge when a line was sent in. Every time I wanted a line I would have to loosen the plunger. I have been able to run right along, as I took the plunger from my machine to one of the other offices, where it is running all O. K., and I am using the one from the other machine, which worked freely all day until within a few minutes of quitting time, when it stuck a very



LINOTYPE IN CHARGE OF T. J. BROWN, GRADUATE INLAND PRINTER
TECHNICAL SCHOOL, IN "DAILY SUN" OFFICE,
GRAND JUNCTION, COLORADO.

little, but not enough to bother any." *Answer.*—The trouble with your plunger must be caused by warp of the well, and perhaps if it were reamed out it would give no further trouble. If you have no facilities for doing this, you will have to dress the plunger on the sides which show bright, indicating the high spots.

MATRIX AND SPACEBAND TROUBLES.—A Kansas operator writes: "(1) What causes matrices to jump out of assembler occasionally, and what is the remedy? Chute spring is O. K. Star wheel is quite worn and brake holds tight. (2) What is the remedy when distributor screw occasionally breaks off the lower ear of a matrix? (3) What is the cause and remedy of spacebands tumbling out in transferring? They seem to swing very freely and lower end of bands hop over and catch on top of lower back spaceband-box rail and ears slide only about an eighth of an inch down inclined rails, and when shifter goes after bands in next line, those caught are thrown down and out." *Answer.*—(1) The trouble with matrices jumping from the assembler can perhaps be overcome by inclining the ends of the chute spring so that matrices rebounding from the assembler will strike it. The company is now placing short fiber strips inside the assembler, with

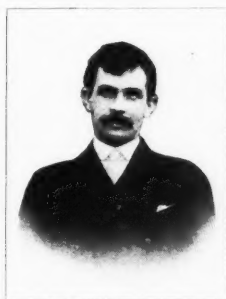
the object of overcoming this difficulty. (2) Either the matrix slips from the lift as it is being raised, or your lift is not rising high enough—probably the former. It is possible, also, that the pawl which separates the matrices as they are lifted is a trifle long, and matrices bind a little as they are being raised. Try one of the damaged ones in the box while turning the distributor by hand, and watch what happens to it. (3) The trouble with spacebands is probably caused by their not being carried far enough to the right when being shifted into the spaceband box. The adjustment can be made by means of the turnbuckle to cause spacebands to be delivered just over the top of the incline. Possibly, however, the sides of the box are sprung together and cause spacebands to bind.

PLENTY OF WORK FOR LINOTYPISTS.—The *Chicago Tribune* of recent date said: "Among the trades of this city, the man who knows how to operate the Linotype typesetting machine satisfactorily will have the least trouble in securing work. The ordinary machinist will have the most trouble. These are the conclusions to be arrived at after interviews with union leaders, employers and the superintendent of the free employment bureau. Strange as it may seem, the trade which is accounted by all the easiest to secure employment in is one in which there are fewer men engaged than any other important trade. The one wherein the workman who gets out of a job will have the greatest trouble in finding new employment is one of the greatest trades, numerically, in the city and country at large. There are between four hundred and fifty and five hundred Linotype operators in this city. The machinists number approximately seventeen thousand. The Linotype operators earn 50 and 55 cents per hour. The wages of the machinist varies, but 35 cents may be set down as the maximum pay per hour of the average workman in this line. There is a lesson in the comparative value of workmanship and skill in the parallel of these trades. While the competent machinist must be reckoned among the most skilled workmen of the world, his trade does not approach that of the machine typesetter. His trade is easier to learn and requires less skill when learned; and as a consequence there is a great surplus of machinists in the face of the great demand for men of this trade as against a scarcity of the other where there is a necessarily limited number of positions. It is the old story of overcrowding on one hand and only a modicum of supply on the other. Said Mr. William L. McEvoy, secretary of the typographical union: 'The Linotype operator has undoubtedly as good, if not a better, chance for keeping himself in steady employment and in securing employment if thrown out of work in one place as any trade in this city. This may be laid to a number of causes. In the first place, the trade is comparatively new and little known among the great masses. It requires longer to learn thoroughly than most trades; requires a maximum of skill if it is to be followed satisfactorily, and the opportunities for learning it are necessarily more limited than in many trades. Of our four hundred and fifty or five hundred operators in this city there can scarcely be said to be one who is out of work.' Using the entire country as a basis upon which to compute the value of a trade, the trade of printing in all its branches may be set down as the best with reference to the securing of employment. The man who can set type and feed a press, it is agreed, can go to whatever corner of this land he will and be practically sure of finding work. The carpenter is in demand wherever men build houses to live in, but there are seasons of great length where, in many localities, his trade is unavailable. But the work of the printer goes on in winter and summer. The cold days of January and the scorching sun of July, the snows of Manitoba and the sands of Arizona, hear the click of type and see the whirl of the cylinder press. In large cities the two divisions of the trade, typesetting and pressfeeding, are rigorously separated. The man who works at one may not

find employment at the other. And of the various branches of the composing trade that of the Linotype operator is the best."

HIGH SLUGS.—A. H. T., Chicago, writes: "What do you suppose is the matter with my machine? My slugs keep getting high a short time after adjusting my back knife. I have had my back knife ground twice during the last six months and have made the adjustment four or five times, and about a week after I find they are high again. I clean off the metal on the back of mold every morning and wipe it with oil and graphite. I adjusted my knife three weeks ago so it measured .918 on both ends. Now it has got to .920. If we were doing ordinary newspaper work, it would make no difference, but as we do the highest class of bookwork it makes a great deal of difference. I set up a book of a hundred galleys, and when I make the author's corrections the slugs are liable to be high, making the corrections print black. Can there be any cause for this besides metal gathering on back of mold? I have adjusted the knife perfectly." *Answer.*—Anything which prevents proper lock-up between mold and matrices will cause high lines. Accumulation of metal on shoulder of right-hand locking pin is an ordinary cause, or loose mold-disk bushings.

vary widely, and the heat at which they vaporize or distil is low, in the case of antimony especially, care must be taken to prevent too high temperatures. Tin requires the least heat to fuse, and antimony the greatest, but in no case should the temperature be allowed to rise above 550° in the machine metal-pot itself. In the smelting furnace a slightly higher temperature is permissible. The matter of feeding the metal to the pot in Linotype machines is not given the attention it deserves. Operators will allow their pots to run several inches below the top of the well, and then drop a couple of ingots into the pot at once, causing a rapid fall in temperature of the metal. The addition of one pig of metal will lower the temperature about 15°, so it will be seen that to maintain anything like an even temperature of the molten metal, ingots must be added cautiously. And this is a most important consideration. An even temperature permits of not only good, solid bodies in slug machines, but is a prime essential to the production of good faces. Where a considerable percentage of tin is present in a metal, shrinkage is a factor which must not be ignored. Uneven temperatures cause unequal shrinkage and frequently result in the face of slugs presenting high and low letters, which are variously attributed by unthinking machinists to



S. J. SANSOM.



W. A. JACKSON.



SIDNEY W. GREEN.



MRS. M. F. BRUCE.

GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

Liners projecting beyond face of mold will also cause this trouble. Accumulation of metal on face or back of mold will cause high lines, and they are frequently caused by the mold disk working loose. This prevents the back knife trimming the foot of the slug closely.

THE METAL PROBLEM.—A subject given too little attention in the average Linotype plant is that of metal. Experienced Linotype machinists know that one-half of their troubles come from the metal-pot, in one form or another. The question of quality has been harped upon until most offices which pretend to turn out good Linotype work have come to realize that high-grade metal is essential to high quality of work. It is understood by most machinists that lead alone will not produce good slugs; that hardness is imparted by the presence of antimony, and that this ingredient has little more affinity for lead than water has for oil, and that it soon separates and finds its way into the dross box when the metal is skimmed. It is to overcome this tendency of the antimony that tin is added, the latter acting as a binder for the two uncongenial elements, thus imparting fluidity to the mass. A free-flowing metal is necessary to insure good casts, and the presence of tin insures this. But when the mixture remains stationary in a fluid condition for any length of time, there is a tendency toward separation of the elements, those possessing the least specific gravity rising to the surface. The lead, being the heavier, sinks to the bottom of the pot, the antimony rising to the surface. It is for this reason that a vigorous stirring of the metal is advisable in the Linotype metal-pot before work is started, as also in the smelting furnace when casting into ingots. As the melting or fusing points of the various elements

defects in the machine or matrices. The remedy would appear to be in adding metal to the metal-pots in a molten condition; and this method possesses several economical advantages. The dross proposition is largely removed from consideration, and the choking of mouthpieces and plungers to a large extent overcome, as the mixing received in the smelting furnace reduces this to a minimum. A better mixture of material is maintained, as it is well known that in practical work some batches of metal are remelted much more frequently than others, and when run into pigs result in differing grades of material, unevenly distributed to the machines. The solution of the difficulty seems to lie in installing a general smelting furnace in close proximity and handy to all Linotypes, and the attendant being clothed with the duty of ladling the molten metal as needed into the machine metal-pots. The consumption of gas will be the same as before, as, whether the same amount of cold metal is reduced to a fluid condition in one or more pots, the consumption of gas is the same, if anything, leaning to the side of the general smelter. This course relieves the operators of the strain of watching the condition of their metal, and will result in increased production and improved quality of output. The plan is already practiced in the Inland Type Foundry in St. Louis, in the casting of type, and is giving excellent results.

UNTANGLING A MACHINE.—A machinist-operator graduate of the Inland Printer Technical School, after a six weeks' course in operating and mechanism, was sent to a down-east Linotype plant in response to a call for a first-class operator-machinist, and his first letter from his new location contains the following interesting matter: "I must state that upon my

arrival here things were in such a condition that it almost staggered me. I could hardly believe that machines could be in such condition as the older one of the two I have and still turn out usable matter. It seemed to be out at almost every possible place. The proofs were something fearful from machine errors alone and the casting mechanism would buck every third line. The newer machine is a 'double decker,' having been installed about five months. When I arrived here they had dispensed with the use of the lower magazine, because the feed would not operate, and the pot was so much out of adjustment that it could not be run but little more than half full or back squirts would stop the machine every third line or so. I was in a quandary what to do first. After a talk with the boss, we decided to get the new mill to running first, so I jumped in and washed the graphite out of the magazines and feed and lined up the pot and adjusted the spring—which, by the way, had been turned in until it failed to operate whatever—and had this mill working fairly smooth by nightfall. But my troubles were not over yet. The distributor was continually stopping, especially on the upper magazine. I examined the adjustments carefully and found them to be what I had learned was normal and the matrices were all new—no broken or damaged ones among them—but still the stops would continue. The newer machines, I noticed, have a guard or hood covering the lower screw of the distributor and the matrices in falling would strike this hood with the upper ear and have a tendency to tip forward, then, after the forward tip, would come a backward tip, this being caused by the ear of the matrix striking the channel plate. If the tipping was over with at this point there would be no trouble, but it was not. We had the binding strip on the channel plate to contend with, and here is where the matrices were striking. Well, I worried with that nuisance for three or four days, when I noticed that the binding strip was beginning to show signs of wear from the ears of the matrices striking it as they fell. Then the idea struck me that if the strip were turned further backward, or away from the mouth of the channels on the channel plate, the matrices would not strike it with such force and possibly lower down. My theory was correct, for the distributor has not stopped a dozen times since. Outside of a trouble I shall mention later the new machine is running perfectly. The old machine is a two-letter machine that has been in continual use for about six years. Very little, if any, care has been given it in that time, and every blacksmith and wagonmaker in this neck of the woods has had a whirl at it. After lining up the pot and putting in a new mouthpiece and bevel gear, and going over the adjustments, and taking off a few yards of bailing wire, I have it doing very nicely—all except the keyboard. The second Sunday I was here I cleaned the keyboard thoroughly—every piece from button to rod—and put it together again. It worked beautifully for about a week and then commenced to buck again. I washed out the letters that would not fall and put in new wires throughout, but no use, there are about five letters that continually hang. The magazine is in absolute adjustment, and there is not a particle of dirt of any kind in the keyboard, but I have yet to make it run like the new keyboard. I notice this evening that some of the rods look as though they had been bent in former times, and I shall take them out and straighten them. This may cure the difficulty. Here are the questions I would like to have answered: (1) How is the vise squared up with the mold? *Conditions.*—The left-hand locking stud had been removed to take out the mouthpiece and in so doing the adjusting collars (put on some studs to make the vise parallel with the mold) have been lost, and as a result the clearance between the mold and line is .003 of an inch at one end (the left-hand end) and .0045 at the other end. The clearance spoken of is at the time of the first justification. *Result.*—No matter how perfectly the base-trimming knife is adjusted the slug will be higher on one end than at the other, and a spew or accumulation of metal will develop more strongly at

the left end than at the right. This accumulation only increases the variation in the height-to-paper measurement of the line. I have written for information and the intelligent (?) correspondent informed me that he did not believe that any one had tampered with the adjusting collars on the machine, but that if I really wanted to know, the vise should be at right angles with the mold slide! Astonishing intelligence, is it not—almost human. (2) Is there any absolute method of arriving at the .007 inch rise of the disk when engaging in locking pins? How made? *Conditions.*—I have put in new locking pins and sockets, also bevel mold-turning gear, but the mold disk does not come up as smoothly as is possible. Have raised it as much as I was able to guess at, but it is not just right, so would like to know if there is any other way besides guessing at it. Have a Sterrett thickness gauge, if that would be of any use. I have so 'made good' on the mechanism end of the business that I am expected to set but very little type. We are running two shifts and I am on the night side. Looking after the machines and operating." *Answer.*—(1) Use an inside caliper to measure the distance between the face of the mold and the vise frame—not the vise jaws. Any difference between the ends of the mold will be readily detected and corrected by building up with washers between the locking studs and machine frame. (2) The rise of .007 of an inch in mold disk is usually made by sight alone. It can be determined with a thickness gauge by placing a thickness of .007 of an inch between gib and mold slide and adjusting the screws beneath gib until disk goes on to pins without friction. When gauge is removed there will be a rise of .007 when disk goes on pins.

RECENT PATENTS ON TYPESETTING MACHINERY.

Machine for Setting Type.—Thomas A. Houghton, Grand Rapids, Michigan. Filed November 23, 1903. Issued December 20, 1904. No. 777,855.

Linotype, Junior, Matrix.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed June 16, 1904. Issued December 27, 1904. No. 778,609.

PERPETUAL COPYRIGHT.

Writers of books who ignorantly suppose that the copyright protection which they enjoy under existing laws is all they ought to have, may gain knowledge and perhaps conviction to the contrary from Mark Twain's article "Concerning Copyright" in the current *North American Review*. Mark Twain scoffs at our present copyright law as unjust and inadequate. His piece, an open letter addressed to the Register of Copyrights, is in the form of question and answer. He asserts very positively that of five or six thousand books that are copyrighted annually not more than five—make it ten to be safe—are still alive at the end of the forty-second-year period of copyright protection. Only these five or ten books a year are affected by the failure of our laws to make copyright perpetual as, with certain conditions, Mark Twain thinks should be done. That an author or his heirs should ever lose his right in his books he considers an outrage. That Mrs. Stowe's daughters should receive nothing from "Uncle Tom's Cabin," nor Irving's nieces from "The Sketch Book" makes him rebelliously indignant.

ENVELOPE CORNER-CARD SUGGESTIONS.

No other form of printed stationery deserves the same critical attention that belongs to the envelope corner-card. It formulates an impression of what may be expected within. More than one piece of advertising literature has been ruthlessly cast into the waste-basket because of the first impression formed from its outside covering. It may profit you to look into the matter. A booklet of envelope corner-cards, just published by THE INLAND PRINTER, will put you on the right track. Sent to any address for 25 cents.



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

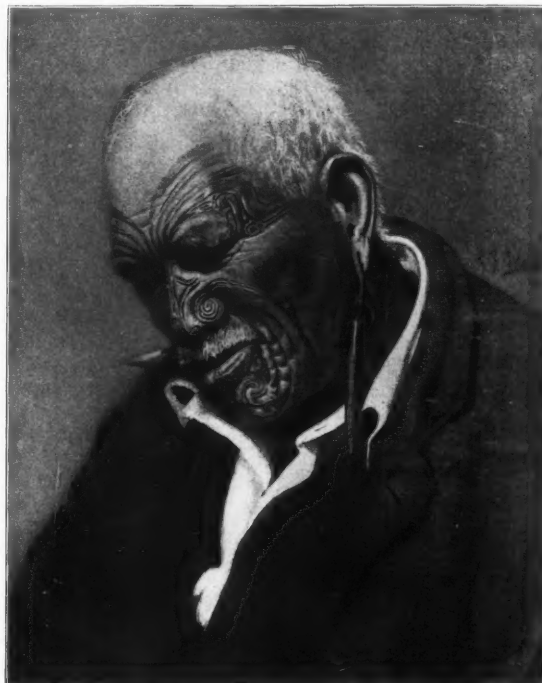
PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

GOOD HALF-TONE PRINTING.—J. M. S., of North Adams, Massachusetts, has sent a copy of a "Souvenir of Williamstown, Mass.," printed on a Gordon press, showing over thirty well engraved half-tone cuts, $3\frac{1}{2}$ by 5 inches each, worked in black ink on coated paper. He writes: "I am sending you a book of half-tone cuts to get your opinion of them. The entire collection was printed on a Gordon press, and as I was running off the work it was thought that a better ink would have been an advantage, but I leave that detail to you." *Answer.*—Taken as a whole, the little souvenir is a creditable piece of presswork, although not up to the mark of high-class workmanship. Had you employed only one density of ink—either soft or gloss finish—the coloring would have been more harmonious throughout instead of being marred by two conflicting densities. Take, for instance, the two scenes facing each other, of "The Thompson Laboratories" and the "College Campus." Such extremes are in very bad taste and suggest being collated from entirely different works. While the presswork has been clearly and cleanly done, there is much to find fault with in the preparation of the illustrations, such as lack of natural perspective and other detail essential to fine art requirement. The double-page picture of the "Williams College Campus" is by far the best specimen in the collection, and that is quite creditable to your efforts. Pay more attention to the overlaying of cuts.

SENT FOR CRITICISM.—A sheet of thirty-two pages of a catalogue, printed by the T-L Company, of Indianapolis, Indiana, has reached us. In a letter referring to the same, the writer says: "We hand you herewith a thirty-two page form worked on a 36 by 50 Miehle—sixteen and back. Please criticize impression, color and general presswork. Can a job

of this kind be run without slip-sheeting successfully? Any information will be appreciated." *Answer.*—The entire work on this sheet is commercially good, but not up to the point of superiority; the type work being the most faulty of all, because it has many defective figures, letters and wrong-faced rules in the price-lists. Where such defects exist, it is usually difficult to attain correct impression. A piece of printing such as your sheet calls for should be faultless in the detail pointed out. The make-ready on the cuts has been carefully done, securing thereby the softest touch on the vignettes. Perhaps a trifle more detail on some of the go-carts might have been expected, particularly on pages 17, 18, 22, 23, 24, 26



"A WARM DAY."

From the painting by C. F. Goldie, in the possession of the Canterbury Art Society. Reproduced in colors in the *Weekly Press*, Christchurch, New Zealand.

and 28. The color could have been considerably improved if a more dense and luminous black had been employed. There should be no need of running such work slip-sheeted, provided the paper is not too much charged with electricity and the pressroom is heated to over 75°. If a denser black is used and carried to just "full color" there certainly need be no apprehension about off-set.

FIRST TRIAL AT THREE-COLOR PRINTING.—J. A. P., of Montreal, Canada, has sent prints in one, two and three colors, in successive color order, and writes as follows: "Please answer in your journal why I have no success in printing with the three-color plates enclosed. I have used the usual process inks and without any reducing material. The printed samples sent us with the plates were very good, but were on coated paper. This is my first trial on colorwork. I will be glad if you will answer. The red and blue inks dried on the press while running. Can we avoid this with process ink?" *Answer.*—If the yellow ink had been of a warmer tone, instead of a green one, a better combination with the red used would have resulted. This is a matter which any color pressman could have corrected at once. It is quite evident that you have yet much to learn about the three-color method of

producing pictures, and no better evidence of this fact could be adduced than the make-ready of the red color plate. You have given to this color a prominence far in excess of that which it should have, and thereby lost all the nice characteristics of the subject. Take, for instance, the common appearance of the red gown, which should show up as a brilliant garment, aided by delicate shades of tone to bring out its rich sheen at the creases and folds; next, look at the "burning" warmth imparted to the faces, arms, necks, etc., of the young women. The treatment of the blue color is a trifle better, but lacks delicacy in some of the minor parts and not enough strength in others. Had you made the yellow a little stronger on the left of the picture at the top, and the red a little lighter, a much more effective and cheering background would have resulted. Take a few lessons in good overlay-cutting—these will certainly help to instruct you in the fine detail of work essential to artistic illustration and color printing. Color printing on coated paper is much more effective than when on ordinary plate stock.

COLOR PLATES.—G. R. W., of Olivet, Michigan, has sent a specimen of his work printed on antique ribbed stock in gold bronze, light blue and black, the job being beautifully executed. He has doubts about the order in which the engraver has laid out the plates for him, and says: "I enclose you print of cover for program. This was printed in this order: Bronze, blue and black, as the make of the cuts necessitated and as the cutmakers insist is right. I insist that the cuts should have been made to run blue, black and bronze, giving ample time for drying between the black and blue. This would bring out the black lines of the monogram black, whereas now they are mud color. Who is right? If I am wrong, then how can I print black on top of bronze and have it black? I have trouble with other work of same kind, and cutmakers think they know what I want better than I do." *Answer.*—The engraver is correct about the order in which the different colors should be printed; but that does not make yours wrong, provided you are ready to relieve him in case you can get satisfactory results by following your own method. The engraving of the plates for the program may be justly set down as first-class in every respect. How can you better the general effect of the job by printing the bronze last, especially if the job is to be worked on such stock as the sample? The tendency of gold bronze to adhere to black is known to all color printers, and will certainly dim the black lines of the monogram. If you will mix in with good black about one-fourth the quantity of good bronze-blue and a small piece of hog's lard or refined vaselin—mixing all together thoroughly—you will be able to print black over gold, but the printing must be done slowly—say five hundred an hour—and the sheets carefully pulled from the face of the form. Wash the form occasionally to remove the surplus bronze from its face. It is not necessary to remove the form from the press when doing so. Carry only sufficient ink to get solid effect.

RED RUBS OFF ENAMELED PAPER.—G. M. C., of Niagara Falls, New York, writes as follows: "I am enclosing some samples of an embossing job I did several weeks ago, and find the printing rubs off after being embossed. I have used process red, reduced with dammar varnish and reducing compound, with a drop or two of machine oil to keep it from pulling. I wish you would examine it and tell me through your department what to do, as my employer claims he has had the job done without it rubbing off. Our bronze size ink, when received, I find very thin, and a printer (pressman) who worked with me took the sizing home and thickened it up to the consistency of other inks, so that it would stick on glazed paper. He said he just put white of egg in it, but, by smelling the ink when it came back, I found it also contained lots of varnish. He refused to tell me what he used, and I thought you might be able to tell me." *Answer.*—Apparently

there is too much varnish in your red ink, so that it "picks" off the paper, when embossing, instead of rubbing off. The ink is perfectly firm on the sheet. By having too gummy a surface the embossing die develops a sticky hold to the printed part, especially where the color is solid, which, on letting go, picks the ink from the stock. Dammar varnish and a few drops of refined castor oil, well mixed into inks, will make them dry and work without picking off. Good bronze size ink should be of the consistency of free-working half-tone black ink. Such a size will work easy and cover solidly all parts of the form. No more ink than will print solidly should be used at any time, because too much will tarnish the bronze, while too little will not hold the bronze to the stock. The great secret in printing well and right, outside of a few other considerations, is in the judicious and wise application of printing-inks to various surfaces. Too little attention is paid to this fact; and that alone, perhaps, forms most of the causes of troubles in the pressroom. It should not be forgotten, in cases of intelligent investigation and where doubt may form a barrier to progress in selecting the right grade and quality of ink, that the various inkmakers advertising in *THE INLAND PRINTER* may be advantageously consulted regarding such problems.

HALF-TONE PRINTS BY A JAPANESE.—K. Nagayama, of San Francisco, California, has sent us two copies of postal cards, one showing the Japanese prince and his major in Fair Japan, on the Pike, at the St. Louis Exposition; the other card showing one of the rooms occupied by the same prince in Hotel St. Francis, San Francisco. Accompanying the cards is a copy of a half-tone, 6 by 7½ inches, got out as an extra for *The New World*, a Japanese paper; the extra shows the fine horse offered to Prince Fushimi by local Japanese of San Francisco, while in this country. The correspondent writes, regarding these specimens, as follows: "Two of these postal cards are the best pieces I could get. I printed them on an 8 by 12 Gordon, brand-new, without ink fountain. Inks used are double-tone, made in New York. I think the half-tone screen is not fine enough for such ink—the screen is 150. Please let me know if you think two hundred screen cut would come out, without showing spots, on the machine named without ink fountain. How large a half-tone cut is the limit of capacity for an 8 by 12 machine? I printed 5 by 6 inch cut on the machine, but I had to put on ink every four or five impressions. It came out very bad. My press can run two thousand an hour, but I took almost all day to print three thousand copies. Please tell me what you think about my pictures, so that I may help myself and learn more. I may say that the extra is the one that came out very good after all." *Answer.*—The trouble with all your specimens comes from not knowing how to prepare the make-ready of the press for properly executing such work. All the cuts, except that of the scene in Fair Japan, on the Pike, are well made, the screen being quite fine enough for such work as postals, etc. The scene in the Hotel St. Francis could have been made a beautiful picture if an artistic cut-out overlay had been made for the engraving. As it is, it is flat and devoid of skilful treatment in the printing; but worst of all is the way in which the large half-tone cut of the horse and background has been turned out; it is full of defects, which includes no attempt at make-ready nor effort to get proper color for the subject. Indeed, the beautiful horse is almost obscured by a black and gray background, while the foreground is so strong and meaningless as to be almost as conspicuous as the much neglected horse. Get a competent printing pressman to instruct you in the important branch of making ready half-tone cuts and how to cut overlays conforming to the subjects under treatment.

A BOOKLET of envelope corner-cards, made up of a wide range of specimens, correctly fitted to the various vocations, is now in press. Sent to any address for 25 cents by The Inland Printer Company, publishers.



BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

LECTURES FOR APPRENTICES.—Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price \$1, postpaid.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

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PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, \$1, postpaid.

AN understanding of the relationship existing between arrangement and the phases of expression within display comes from an inborn feeling for the fitness of things. It is one of the factors of typography that is not regulated by a fixed set of rules. While a certain example of composition may be practically perfect, viewed from the standpoint of well-balanced display, the question arises whether that particular arrangement is exactly suited to the exigencies of the occasion. To be explicit, a title-page, for instance, is susceptible of a certain treatment that would scarcely apply to the same matter if used for a cover-page. Figs. 1, 2, 3 and 4

have been selected to exemplify this theory with more finely drawn lines than are apparent in a mere comparison of cover and title pages. A first and important consideration in the correct disposition of typography is a proper conception of the sentiment to be conveyed. Whether it be a matter-of-fact form of address, or whether it contains elements of an advertising nature, makes all the difference in the world. The arrangements chosen in Figs. 1 and 2 would be utterly incompetent if intended for titles, an intention which the phraseology of the text would undoubtedly convey. Both examples show a relationship to the form of a prefatory remark—a foreword—and yet there is a wide distinction between the expression of countenance in the two arrangements. They exemplify the distinction between monotony and harmony. Irksome uniformity or want of variety is the main characteristic of Fig. 1. A sense of disappointment—a feeling of expectancy—arises in our minds at the sight of so large an unbroken surface. This feeling is fittingly expressed in the lines of Thomas Hood:

A wall so blank, that sometimes I thank
My shadow for falling there.

It is evident that an arrangement of this kind does not appeal to the casual reader—that the purport of the wording becomes apparent only after reflection—after a second or third reading, perhaps. It is of a style eminently appropriate for a tombstone epitaph, a construction that does not make facts readily apparent, but rather allows them to filter slowly through the minds of generations. This is an inevitable characteristic of all monotonous typography. Fig. 2 is the rather correct arrangement of an introductory address. Harmony is maintained without monotony. Harmonious contrast is effected by introducing liberal margins between the rules and the text, and furthermore, by the use of rules of a face several degrees lighter than the type. Legibility is secured through the use of lower-case letters, and monotony is interrupted by the use of rules and contrasting paragraph marks. In Figs. 3 and 4 the same matter has been arranged as a title-page. Who can say that these pages are not of equal merit from a typographical standpoint? They are both examples of simple and effective typography. In these the lines of appropriate arrangement have been very delicately drawn, however, in order to set forth more clearly this very important and little-considered feature of typography. They are good examples of the esthetic and the utilitarian in display. To choose between the two it is necessary, therefore, to know whether the purport of the text is a matter of art or utility. The contention is for the latter, and Fig. 4 is undoubtedly the better disposition of the matter at hand—possibly not the very best that might be accomplished—but the better of the two. This is true because Fig. 4 possesses plain, businesslike pointedness, a factor of the text, as against the effeminate characteristics in Fig. 3.

FIG. 5 is a freakish arrangement, and this is its principal defect. The essence of good typography is concise legibility. This principle is lost in a confusion of elements. The emphatic feature-line of displayed typography should stand out alone, clear and concise, unhampered by detracting elements. The disposition of the main heading into three lines of varying tones, each separated by a conflicting rule, has the effect of destroying the desired unity, which is puzzling, at first glance, to say the least. Panels are usually adopted for the sake of symmetry or decoration, but when they separate closely related elements their use is arbitrary. The abnormal spacing of the lines within the side panels destroys their coherency. A plain paragraphed arrangement would be more effective. The reset example, Fig. 6, is a simple and far more desirable form for this same heading. The parallel outside panel employed is not obstructive, and is therefore permissible. Even this panel could be omitted under ordinary circumstances, and it is inserted only for the sake of conformity

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METHODS FOR OFFICE,
STORE AND FACTORY.
WEST SIDE YOUNG MEN'S
CHRISTIAN ASSOCIA-
TION, 318 WEST FIFTY-
SEVENTH STREET, COR.
EIGHTH AVENUE, CITY
OF NEW YORK.

FIG. 1.

CL Business Economy
for Executives, Man-
agers and Department
Heads. CL A Practical
Course in Organization,
Policy, Administration
and Methods for Office,
Store and Factory. A A
CL West Side Young
Men's Christian Asso-
ciation, 318 W. Fifty-
seventh Street, Corner
Eighth Avenue, City of
New York.

FIG. 2.

Business Economy

for EXECUTIVES, MANAGERS &
DEPARTMENT HEADS

A Practical Course in Organization,
Policy, Administration and Methods for
Office, Store and Factory



West Side Young Men's Christian
Association, 318 West Fifty-seventh
St., Cor. Eighth Ave., City of New York

FIG. 3.

Business Economy

*for Executives
Managers & Department
Heads*

A Practical Course in Organization,
Policy, Administration
and Methods for Office, Store
and Factory

WEST SIDE YOUNG MEN'S CHRISTIAN ASSOCIATION
318 West Fifty-seventh St., Cor. Eighth Ave.
CITY OF NEW YORK

FIG. 4.

with the panel arrangement attempted in the original setting. The main object of these reset examples is to show the more effective handling of display after similar lines in the originals.

The principal error in the composition of Fig. 7 is in the letter-spaced text-line. This line would undoubtedly be too

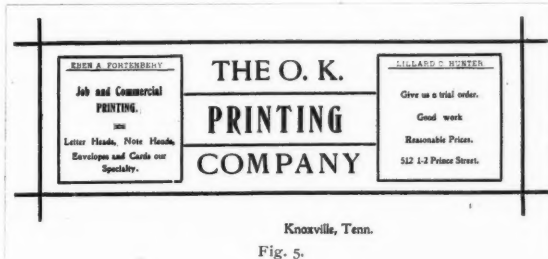
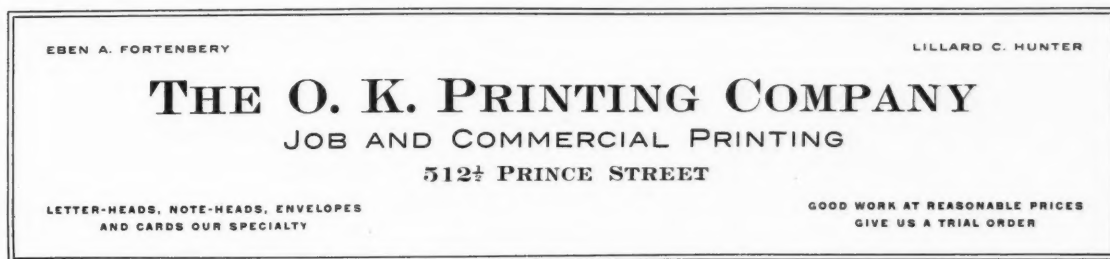


Fig. 5.

tention is borne out by the typefounders, who design but one extra-condensed face to about every one hundred wider letters produced. Pick up a typefounder's specimen-book of, say, twenty years ago, and it will be readily recognized that extra-condensed faces held a fair share of patronage; but, as a higher sense of art in advertising began to develop, a corresponding decrease in the use of extra-condensed faces became apparent, until to-day it is unusual for a foundry to turn out even so much as a single face of this kind each year. The phrase, "Good, plain printing is the best printing," is but a matter-of-fact assertion, and does not call for extraordinary display of certain words. When the nature of a business is incorporated in the firm name it is not necessary to give especial emphasis to the vocation in a subordinate line. Fig. 10 shows the more appropriate resetting.

It is not the best form to spread a personal business card over its entire area. A compact, grouped arrangement would be an improvement over Fig. 11. The script type and the letter-spaced gothics and text do not strike a harmonious



KNOXVILLE, TENN.

FIG. 6.

short if set normal. The effort is made, apparently, to establish symmetrical contour at the expense of contorted typography. Under the circumstances, so short a display line would create a "stubby" appearance if set after the form of a centered heading. This reason alone makes the corner card preferable (Fig. 8). The question of a correct choice of type-faces also enters largely into the example as originally submitted. Text is not a general utility letter, and its use should be somewhat restricted to the finer grades of work. Do not destroy the inherent tone of these handsome type-faces by using them indiscriminately. A plain letter is more adapted to commercialism.

"Good, plain printing is the best printing," is an argument that has not been faithfully applied to the composition of Fig. 9. The inappropriate and inharmonious fancy border does not

chord. A much better arrangement is illustrated in Fig. 12.

THE "Furs" cover sent on a previous occasion is again enclosed. The resettings are intended for a second edition. Is No. 2 an improvement on No. 1? No. 2A is what was printed. The puzzling feature lay principally in the disposition of the short word "Furs."

The admission is a frank one, and it is quoted chiefly because

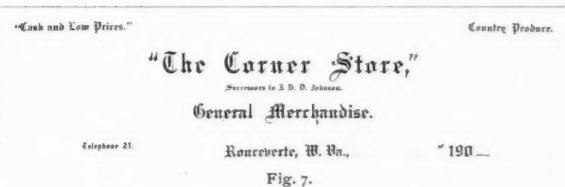


Fig. 7.

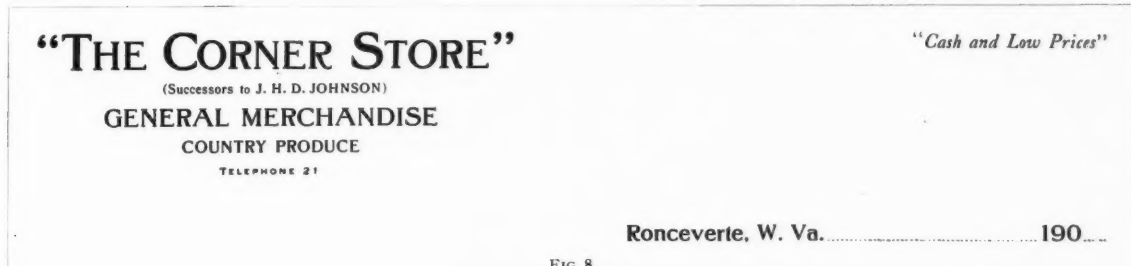


FIG. 8.

conform to the assertion. The letter-spaced line of condensed capitals is the most defective part of the type display. Extra-condensed type should never be used in any other than emergency cases — which applies to crowded, narrow-measure ads., book headings, etc. The ordinary commercial office can do without extra-condensed display types entirely. This con-

it strikes a note familiar to this department. What to do with an extremely short display line at the head of a title seems to be a stumbling-block to the average craftsman. A belief seems to have gained ground that the feature-line of a title must be a full line, if placed at the head of a page. To accomplish this, typography is most unmercifully contorted

in many instances, as exemplified in Fig. 13, which is No. 2A, referred to in the quotation. The principles of design do not require that the main display be a full line. Balance can be maintained by innumerable other devices. A plain outline rule, as used in Figs. 14 and 15, would preserve the confines of typography and at the same time permit of setting the

be printed in a solid effect, and the tints should be applied only to backgrounds, borders, rules and ornaments. This principle is applied in the current insert.

Two blotters and an interesting series of cards are shown on pages 2 and 3. The blotter is steadily increasing in favor as an advertising device, and even now it may be classified



FIG. 9.

text in a measure more adaptable to the "stubby" features of the main line. Fig. 14 is rather an esthetic construction, and, while giving an appropriate tone to the nature of the vocation, it might be argued that the material at hand did not permit of a similar arrangement. Fig. 15 has been substituted in anticipation of such a contention. Therein the effectiveness of the display is equally decided, and it is secured by simple, well-balanced type arrangement. Still another device available in the disposition of difficult copy of this nature consists of clustering all the matter, in rectangular shape, in the upper left-hand corner of the page. In such cases the outside rule could be omitted.

A WELL-KNOWN writer has observed that art does not consist in having a few objects of ornament upon the chimney-

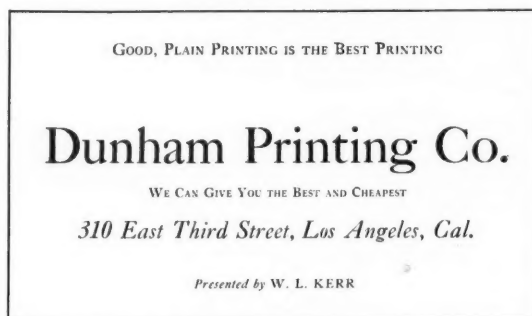


FIG. 10.

as a staple. It is especially valuable as a medium for the commercial printer, if sent out regularly from five to ten days before the first of the month. In such instances it acts as a gentle reminder to the business man, who may perchance have neglected to replenish sufficiently his stock of statements, bill-heads and other stationery so imperatively needed at that period. A monthly calendar printed thereon adds materially to the usefulness of a blotter. These devices should be produced in the best style possible, with an equal regard for typography, color scheme and phraseology, since they are generally looked upon as a gauge of what may be expected of the printer from whom they emanate.

The examples of tickets and folder titles on pages 9 and 10 are intended to exemplify the principles of measure, bal-



FIG. 11.

piece and a few pictures in gold frames upon the walls; that it resides rather in a general obedience to the laws of harmony. Wanton decoration is strikingly apparent in Fig. 16. This and other infelicities are corrected in Fig. 17. Panel arrangements are not objected to in blotters, and they are very often necessary to preserve rational contour, principally on account of the great width of the space to be filled as compared to its meager depth.

INLAND PRINTER TECHNICAL SCHOOL TYPE INSERT.

The type insert of the Inland Printer Technical School is especially interesting this month, on account of the variety in the examples shown. The colors, black and bright green, printed on white paper, are productive of a pleasing tone. When tints are used in color schemes, all typework should

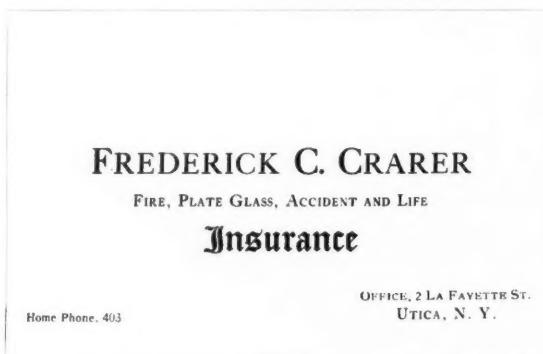


FIG. 12.

ance and symmetry. Balance is that phase of arrangement that supplies a feeling of repose to typography, while symmetry relates to contour and shapeliness. Measure, as related to balance, is the factor commonly known among printers as "whiting out." Here are three distinctive principles of typography that are so closely related that they invariably work in unison. It is impossible to secure perfect balance without due regard for space-measure. That is to say, very few examples of typography balance within themselves, but only do so when properly arranged within the space that they are intended to occupy. Fig. 17, a reproduction of an example on page 5, is designed to illustrate this theory more clearly. By drawing a line directly through the center of this page from the top to the bottom of the paper, it is evident that the point of balance will be in the middle of that line. If the

matter, as now arranged, were placed on a dead center as related to the paper, or if the margins were equal, top and bottom, the pivotal point would be removed a short distance

forms, available types and exact sizes required by the prevailing vogue in society stationery. Very stylish effects can be produced in shaded text. Much is also done in Engravers'

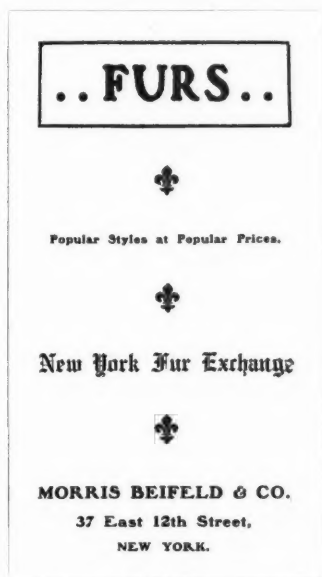


FIG. 13.

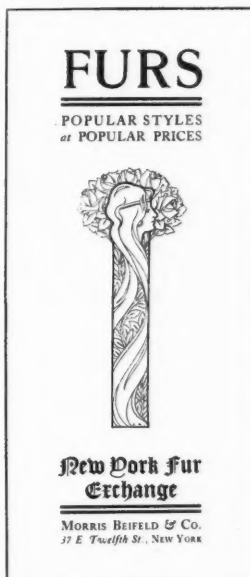


FIG. 14.

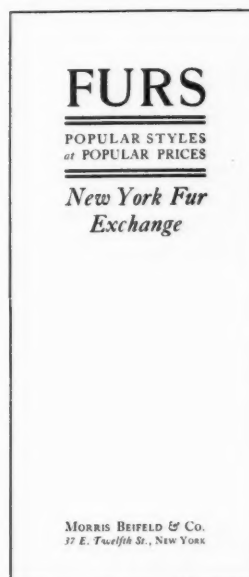


FIG. 15.

above the center, which would fatally disturb the natural repose which the eye finds at the center of a perfect equilibrium. This is because the upper panel overbalances the smaller one at the bottom, which, according to the laws of gravitation, would require the heavier mass to rest nearer to the fulcrum to maintain balance. This theory has been carried out in all of the examples on pages 4 and 5.

A few examples of the correct application of typography in ecclesiastical printing are shown on page 6. The "Easter" title-pages are examples of two entirely opposite treatments, and yet both are within the bounds of genteel propriety. Text is an admirable face for church-work, and its use is correctly shown in the central example.

The announcement and cards on page 7 show correct

Roman, Old English and the Brandon series; and many of the best and most tasteful people still prefer the old-fashioned copperplate script.

The following are a few general rules to be observed: Wedding invitations should be printed on heavy pure-white unglazed stock. The paper should be cut 11¾ by 6¾ inches, but after printing must be folded so that the page is 5½ by 6¾ inches, and the wedding invitation appears on the first page of a folio sheet. Whether the invitation is printed in shaded text, Engravers' Roman, Brandon or script, the names of those issuing the invitation and the contracting parties should be in type a size larger than the rest of the invitation, but, if at all practicable, not more than two sizes of type should be used, and under no circumstances

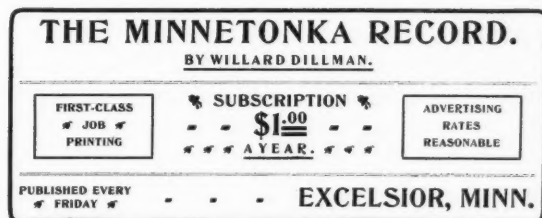


FIG. 16.

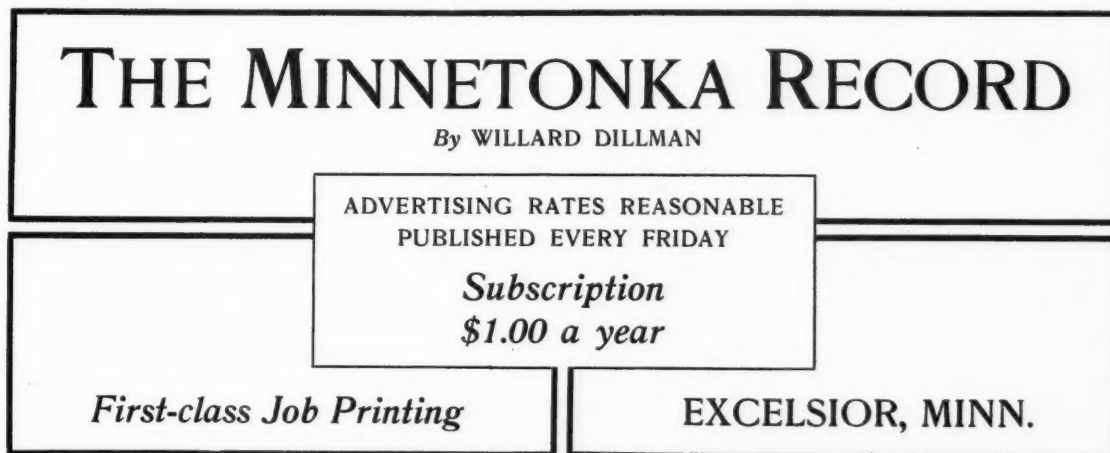


FIG. 17.

should more than one style of type be employed. If shaded text is used, take fourteen-point for the names and twelve-point for the other part; or twelve-point and ten-point may also be used. In script, use the twenty-four-point and eighteen-point sizes. The correct sizes of Brandon or Engravers' Roman are shown in the examples. Whenever it is possible to give the address, a wedding invitation should be accompanied by an "At Home" card. This card should be exactly 5 5-16 by 3 3-16 inches. It is no longer considered good form to have the "At Home" announcement appear on the wedding invitation itself. The proper size for an announcement is 5 7/8 by 6 3/4 inches, folded, which means that the paper must be 6 3/4 by 11 3/4. The envelope should be addressed and again enclosed in a larger envelope, which is addressed and stamped. Both of these envelopes should be of the same stock as the invitation, pure white, unglazed, without any printing whatsoever. For a church wedding, the invitation should be worded, "Request the honor of



FIG. 18.

presence." For a house wedding it should read, "Request the pleasure of company." But it is also considered good form to say, "Request the pleasure of your presence," "Request your presence," "Desire your presence," or "Invite you to be present." Initials should not be used. The given names should be spelled out in full. Titles, except those of army officers, should not be used. It is better form to add "M.D." or "D.D.S." to the name of a physician or dentist than to use the prefix "Dr." All invitations should contain, besides the hour, the words, "morning," "evening" or "afternoon." On an announcement, however, it is unnecessary to mention the time of day at which the ceremony was performed. If the bride's parents or bachelor brothers do not issue the invitation, her surname should be added, and whenever the surname is used, "Miss" should be prefixed. Invitations to a breakfast or a reception after a church wedding should be exactly 5 5/8 by 3 5-16 inches.

The special three-color type insert contains much by way of suggestion. All of these examples, with the exception of the "Directory and Year Book" design, furnished by C. R. Beran, of Denver, are also specimens of composition executed by students of the Inland Printer Technical School. The practicability of tint-blocks and correct alliance of colors are shown. Strict color harmony may also be attained with the following combinations: Black and olive; black and white; blue and gold; blue and orange; blue and salmon; blue and maize; blue and brown; blue and black; blue, scarlet and lilac; blue, orange and black; blue, brown, crimson and gold; blue, orange, black and white; red and gold; red, gold and black; scarlet and purple; scarlet, black and white; crimson and orange; yellow and purple; green and gold; green, crimson, turquoise and gold; green, orange and red; purple and gold; purple, scarlet and gold; lilac and gold; lilac, scarlet and white or black; lilac, gold, scarlet and white; lilac and black; pink and black; black, with white or yellow, and crimson.

"WHAT shall I set it in?" A new booklet of envelope corner-cards, just published by THE INLAND PRINTER, will answer the question with an example. Correct forms, covering every phase of commercialism, are embodied. Price 25 cents.

THE PURPOSE OF TECHNICAL EDUCATION.

In the *Caslon Circular* a Mr. Jacobi is credited with the following illuminating comments on the need for technical education and the duty of present-day apprentices:

"That technical classes are a necessity nowadays will be admitted all round; for owing to the growing custom of subdividing the departments, especially in large printing-offices, the workman does not obtain that experience that he did formerly. Machinery at that period was not brought to such perfection as at the present time, and competition did not warrant the making of specialists, as it were, in the different sections or departments of a printing-office.

"By some it is expected that technical education is going to remedy this state of things; but this is a mistake, for these classes can not possibly compete with the workshop. They exist simply for the purpose of supplementing the knowledge gained in the office during the working day, and that practiced or studied in the evening class must naturally be more of the theoretical than of the practical order, although some of these classes have been provided with fairly good equipment, sufficiently large for the needs of the students.

"Under these circumstances the learner must help himself in acquiring that knowledge which will be useful to him if he aspires to be something more than a mere workman of the rule-of-thumb class. He must, in addition to his daily work and evening class, study for himself by reading all the trade and technical literature he can obtain; and for that purpose there are libraries where he can procure that supplementary knowledge.

"No student should attempt to sit for an examination till he feels sure that he can do justice to himself, and this applies more particularly to the honors grade and to competitive examinations. It is to his own interest that he should postpone to a later period that ordeal, for a bad pass is very disheartening, and is apt to deter him from further efforts in that direction. Let him be patient and abide his opportunity; for, as a rule, some proportion of the candidates who go up for examination are hopelessly unprepared. It is far better to wait even a year; and if the student is persevering, he will find that he has acquired a deal of additional knowledge in that period which will better fit him for the test.

"Let him have in the interval ears and eyes for everything in connection with types, machinery, paper and illustrations of all kinds, and at the same time endeavor to find out the why and wherefore of everything that comes within his ken. He should make himself perfectly familiar with the materials handled, not only in his particular department, but must in addition acquire some intelligent appreciation of those used in the other branches with which he may be in touch. A thorough grasp of the component parts or constituent properties of all materials is absolutely necessary if he wishes to increase his general knowledge. When this is obtained, he will then be able to practice or at least observe their application in the performance of good work.

"It should be borne in mind that a competent workman can often obtain better results with indifferent materials than an incompetent one with the best. There is an old saying that a bad workman always complains of his tools; and that this is frequently the case is the experience of those responsible for the efficient working of any printing establishment."

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The Inland Printer Company has in press a new edition of its cut and ornament book. A wealth of novel and artistic cuts and ornaments will be shown in the book, which will consist of 240 pages with a handsome cover-design. Send 25 cents and it will be sent to you postpaid, and this amount will be credited on your first order of \$1 and over. Address The Inland Printer Company, Chicago.

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This ticket can be exchanged for Reserved Seat by paying fifty cents extra

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Salad, cake, a piece of pie,
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Then a few hours later
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EASTER SUNDAY AFTERNOON

Commencing at TWO-THIRTY o'CLOCK



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Morton Church
Rev. Eli Tuttle, Pastor
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**Easter Services
of Bethany Church**

Easter Sunday
Afternoon

Commencing at Two-thirty o'Clock

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MR. AND MRS. LINCOLN FOSTER

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BUFFALO, NEW YORK

Art of Making Paper



CELLULOSE, a vegetable fiber, when deprived of all incrusting or cementing matters of a resinous or gummy nature, presents to us the true fiber, or cellulose, which constitutes the essential basis of all manufactured paper. Fine linen and cotton are almost pure cellulose, from the fact that the associated vegetable substances have been removed by the treatment the fibers were subjected to in the process of their manufacture; pure white, unsized, and unloaded paper may also be considered as pure cellulose from the same cause. Viewed as a chemical substance, cellulose is white, translucent, and somewhat heavier than water. It is tasteless, inodorous, absolutely innutritious, and is insoluble in water, alcohol, and oils. Dilute acids and alkalies, even when hot, scarcely affect it. By prolonged boiling in dilute acids, however, cellulose undergoes a gradual change, being converted into hydro-cellulose. It is also affected by boiling water alone, especially under high pressure, if boiled for a lengthened period. Without going deeply into the chemical properties of cellulose, which would be more interesting to the chemist than to the paper manufacturer, a few data respecting the action of certain chemical substances upon cellulose will, it is hoped, be found useful from a practical point of view, especially at the present day, when so many new methods of treating vegetable fibers are being introduced.

When concentrated sulphuric acid is added very gradually to about half its weight of linen rags cut into small shreds, or strips of unsized paper, and contained in a glass vessel, with constant stirring, the fibers gradually swell up and disappear, without the evolution of any gas, and a tenacious mucilage is formed which is entirely soluble in water. If, after a few hours, the mixture be diluted with water, the acid neutralized with chalk, and after filtration, any excess of lime thrown down by cautiously adding a solution of oxalic acid, the liquid yields, after a second filtration and the addition of alcohol in considerable excess, a gummy mass which possesses all the characters of dextrin. If instead of at once saturating the diluted acid with chalk, we boil it for four or five hours, the dextrin is entirely converted into grape sugar (glucose), which, by the addition of chalk and filtration, as

ENGRAVERS TITLE

IS CAST IN DEEP CUT MATRICES
FROM SUPERIOR COPPER-MIXED
METAL ON THE POINT LINE, POINT
SET, POINT BODY LINING SYSTEM

24A 6 Point Engravers Title No. 1 c \$1 00
ALL EASTERN RAILROADS CONSOLIDATED 2

20A 6 Point Engravers Title No. 1½ c \$1 00
4 TRAINS START EVERY HALF HOUR

16A 6 Point Engravers Title No. 2 c \$1 00
CHEAP RATES TO CALIFORNIA 3

16A 8 Point Engravers Title No. 3 c \$1 25
8 VISITORS ARE WELCOME

14A 8 Point Engravers Title No. 4 c \$1 25
HIGHEST MOUNTAIN 9

12A 10 Point Engravers Title No. 5 c \$1 40
2 RICH GOLD MINES

12A 10 Point Engravers Title No. 6 c \$1 40
WESTERN TOUR 3

10A 12 Point Engravers Title No. 7 c \$1 50
4 BLOCK SIGNAL

9A 12 Point Engravers Title No. 8 c \$1 50
FINE TRAINS 5

9A 14 Point Engravers Title c \$1 75
6 LONG TRIP

7A 18 Point Engravers Title c \$2 00
BRIDGES 7

4A 24 Point Engravers Title c \$2 50
8 DOME

ANNOUNCEMENT

ENGRAVERS TITLE AND THE MISSION
SERIES SHOWN ON THE FOLLOWING
PAGE, KEPT IN STOCK AND SOLD BY THE
FOLLOWING HOUSES AND DEALERS:

GREAT WESTERN TYPE FOUNDRY, KANSAS CITY, MO.
GREAT WESTERN TYPE FOUNDRY, OMAHA, NEB.
ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS, MO.
MINNESOTA TYPE FOUNDRY CO., ST. PAUL, MINN.
SOUTHERN PRINTERS SUPPLY CO., WASHINGTON, D. C.
PACIFIC PRINTERS SUPPLY HOUSE, SEATTLE, WASH.
A. G. ELLIOT PAPER CO. DALLAS, TEXAS
GOLDING MFG. CO., BOSTON, MASS.
GOLDING & CO., PHILADELPHIA, PA.
R. W. HARTNETT CO., PHILADELPHIA, PA.
E. C. PALMER & CO., NEW ORLEANS, LA.
THE SOUTHWEST PRINTERS SUPPLY, LOS ANGELES
GETHER-DREBERT-PERKINS CO., MILWAUKEE, WIS.
HEYBACH-BUSH CO., LOUISVILLE, KY.
THOS. E. KENNEDY & CO., CINCINNATI, O.
PACIFIC STATES TYPE FOUNDRY, SAN FRANCISCO
MILLER & RICHARD, TORONTO, ONTARIO
FUNDICION MEXICANA DE TIPOS, CITY OF MEXICO, MEX.
WESSELHOEFT & ZIMMERMAN, LONDON, ENGLAND
GORDON & GOTCH, MELBOURNE, AUSTRALIA
LIBERTY MACHINE CO., N. Y., SO. AND CENT. AMERICA

KENNEDY & SAMPSON

STORE FIXTURES

294-306 HARDWOOD STREET
CHICAGO

GEO. E. CHANDLER

LEATHERVILLE, IND., _____ 190

M _____

TO CLARK & ROGERS DR.
BOOTS AND SHOES

OAK BRAND SHOES
UP-TO-DATE STYLES

OUR SHOES ARE ALL GUARANTEED TO
BE WELL MADE FROM THE SOLE UP

216 UPPER STREET
TELEPHONE, MAIN 1257

BARNHART BROS. & SPINDLER

TYPE-FOUNDERS

183-187 MONROE STREET

CHICAGO, ILLINOIS

MISSION SERIES

PATENT AND REGISTRATION APPLIED FOR

Cast Point-Line, Point-Set, Point-Body in Deep-Cut Matrices from Superior Copper-Mixed Metal

The Mission Series up to and including the 18-Point size, is sold in fonts of 25 pounds and multiples thereof when spaces and quads are included, or in fonts of 20 pounds and multiples thereof when spaces and quads are omitted, at body letter prices, as follows: 6 Point, 64 cents per pound; 8 Point, 52 cents per pound; 10 Point, 46 cents per pound; 12 Point, 42 cents per pound; 14 Point, 40 cents per pound; 18 Point, 40 cents per pound.

Larger sizes in preparation

Figures cast en set

MODERN IDEAS

never before has such beautiful printing been done as is being turned out at the present time. The every-day work of the modern printer excels the choicest products of a few years ago, and when an attempt is made now-a-days to produce something extra fine the result is often nothing short of marvelous. A truer conception of the artistic, and facilities greatly improved over those at the printer's disposal in former years, are responsible for this satisfying condition of things. Type faces are no longer noted chiefly for their freakishness; on the contrary, designs of today are notable for genuine artistic excellence, and they are of a nature, as a rule, that will always be used. One thing of decided value to the printer desirous of doing the best work in the shortest possible time is Barnhart Bros. & Spindler's Point-lining system. Nothing but ordinary leads or slugs are needed for the lining of Point-line faces on different bodies; if the bodies agree in size the faces line naturally. This lining system is a far-reaching improvement, both in the matter of saving composition time and the improved appearance of the finished work. In the matter of time on work in which rules are to be lined with type the saving is especially noteworthy, as rules may be lined with any Point-line system face as quickly as the same space could be filled with quads. In a word, the improvement brought about by the adoption of our Point-lining system enables the office having type so cast to make a fair profit at prices which with less modern facilities would mean a loss. It should be the aim of every printer to replace his present outfit of type with Point-line faces as rapidly as possible. The saving in composition sure to result will go far toward paying the cost of the change. We have considerably more than 1,000 separate faces cast on the Point-lining system, to which

SET IN 10-POINT SIZE

18 Point Mission u

Job Font, \$3 00

AS TO THE EXTREME DEPTH TO which all our faces are cut we are receiving many letters of commendation, especially so from printers who do electrotyping, and for all purposes deep-cut type is preferable. Our first care is the welfare of our 45678

BARNHART BROS. & SPINDLER, Type Founders, CHICAGO

6 Point Mission u

Job Font, \$1 75

THE MATTER OF LINING TYPE IS SO IMPORTANT THAT EVERY PRINTER SHOULD BE FAMILIAR WITH THE DETAILS of our Point-line, Point-set, Point-body Lining System. This system saves the printer many a dollar in composition time, to say nothing of the increased beauty of his work. Every printer has experienced trouble in bringing type on different bodies to line, and in lining rule with type, and therefore knows the great loss of time unavoidable when lining type is not available. Take a legal blank, for instance, in which words in larger type that begin paragraphs, as well as some others, must be lined as near as may be with the letter selected for the body of the work, and in which two-point brass rule must be lined with the type; hours of valuable time must be spent by the compositor having only old-system material at his disposal, because of the necessity for using paper and cardboard to bring about even a semblance of alignment between the various faces and between type and rule. No printer worthy of the name will 1234567

8 Point Mission u

Job Font, \$2 00

ELECTRIC-WELDED CHASES THAT WE MAKE FROM SILVER-GLOSS STEEL ARE NECESSARY in these days of close competition. These chases cost the customer no more than hand-welded wrought-iron chases, and so there is no reason for buying the latter. We make them for both cylinder and platen presses, and they save time and money wherever used. Platen presswork costs from twenty-five to seventy-five cents per hour; cylinder presswork from seventy-five cents to one dollar and more per hour, according to the size of press and rate of wages. This being true, it does not pay to have chases that cause presses to lose time. A chase should be perfectly square, and all its sides should be true in every way, as 8901234

10 Point Mission u

Job Font, \$2 25

EVER SINCE GUTENBERG CAST HIS FIRST TYPE EFFORTS HAVE BEEN put forth by type-makers to improve their product in respect to its durability. For centuries little progress was made in this direction however, owing mainly to the fact that hard, durable metals refused to yield perfect faces; and so, much against his will, the type-founder was compelled to sacrifice the quality of his metal, from the standpoint of durability, in order that sharp, clear-cut faces with perfect printing 567

12 Point Mission u

Job Font, \$2 50

THERE ARE SEVERAL THINGS TO CONSIDER IN TYPE QUALITY. Durability, of course, is very important; but durability is not all. Finish, accuracy, artistic in design, correct lining principles, depth of cutting—all must be taken into account. To be durable type must be cast from a perfectly proportioned and perfectly blended alloy of 890

14 Point Mission u

Job Font, \$2 75

THERE IS NO RECORD OF THE BIRTH OF JOHN GUTENBERG, but it is the belief of his German biographers that he was born at Mentz about the year 1399. His parents were Friele Gensfleisch and Elsie Gutenberg. Their two children were 12345

ON UNIVERSAL TITLE LINE
OF NICKEL - ALLOY METAL

KEYSTONE GOTHIC

A STERLING SERIES OF
LINING GOTHIC MADE IN
18 WELL GRADED SIZES.
PRICES AND SCHEMES
SHOWN ON NEXT PAGE

KEYSTONE TYPE FOUNDRY

PHILADELPHIA AND NEW YORK

BOSTON :: CHICAGO :: RICHMOND :: ATLANTA

LONDON AGENTS: SOLDAN & COMPANY

KEYSTONE GOTHIC SERIES

MADE OF NICKEL-ALLOY METAL ON UNIVERSAL TITLE LINE

6-POINT No. 1

MINERS SEEKING CLAIMS THAT PAY IMMENSELY
FORTUNE IN PRECIOUS GOLD STILL BURIED IN THE EARTH
SHOWING FIGURES 1234567890

6-POINT No. 3

GREAT INTEREST IS MANIFESTED
CONTESTS FOR THE STATE CHAMPIONSHIP
12,534 PEOPLE ATTEND

8-POINT No. 1

SHERLOCK HOLMES CALLED
DISAPPEARANCE OF A MERCHANT

10-POINT No. 1

MADE FORTUNE
ENERGY AND AMBITION

12-POINT

MERITORIOUS
PROFICIENT BAKERS

14-POINT No. 1

ENTHUSIASTIC
AUDIENCE SHOUTED

14-POINT No. 2

FOREIGNER
STUDIES FRENCH

18-POINT

MARKET REPORT

24-POINT

YOUNG BIRDS

PRICES

6-POINT No. 1	30A	\$1.00
6-POINT No. 2	28A	1.00
6-POINT No. 3	22A	1.00
6-POINT No. 4	20A	1.00
8-POINT No. 1	20A	1.25
8-POINT No. 2	18A	1.25
10-POINT No. 1	16A	1.40
10-POINT No. 2	16A	1.40
12-POINT	12A	1.50
14-POINT No. 1	12A	1.75
14-POINT No. 2	10A	1.75
18-POINT	9A	2.00
20-POINT	9A	2.25
24-POINT	7A	2.50
30-POINT	6A	3.10
36-POINT	5A	3.75
42-POINT	4A	4.50
48-POINT	3A	5.40

COMPLETE SERIES
\$37.80

6-POINT No. 2

THE UNITED STATES MAIL-COACH ROBBED
BURGLARS CAPTURED IN MAIN RAILROAD STATION
\$1,234,567,890 RECOVERED

6-POINT No. 4

PHYSICAL CULTURE EXPONENT
NOTED ATHLETE PERFORMS NIGHTLY
HIS SALARY \$395.36

8-POINT No. 2

FRIGID WEATHER STAYS
COAL DEALER BECAME BUSY

10-POINT No. 2

DISTINGUISHED
NOTABLE PERFORMER

EXCLUSIVE EASTERN AGENTS FOR THE
MISSOURI BRASS-TYPE FOUNDRY COMPANY, ST. LOUIS, MO.

KEYSTONE TYPE FOUNDRY

PHILADELPHIA AND NEW YORK

BOSTON :: CHICAGO :: RICHMOND :: ATLANTA
LONDON AGENTS: SOLDAN & CO.

20-POINT

TEACH HEROISM

30-POINT

MINED FORT

36-POINT

USEFUL GOTHIC TYPE

42-POINT

ROMAN CHARIOTS

48-POINT

WHITE HORSE



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 x 11 inches, printed on heavy ledger paper, substantially bound, \$3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

CHANGE OF ADDRESS.—Readers will please note carefully the change of address at the head of this department. As I am now permanently located in Chicago, the home of THE INLAND PRINTER, I am in a better location to promptly reach my correspondents in all parts of the country.

F. W. G., McMINNVILLE (Ore.) *Telephone Register*.—Your ad. is better than that in the *News-Reporter*, but neither is worthy of reproduction. The clearing sale feature of such an ad. should be brought out more prominently than the firm name.

I FREQUENTLY receive curiosities in newspapers that would prove interesting studies if it were possible to reproduce them entire. A new paper was started at Headrick, Oklahoma, last fall, the *Herald*, which evidently has a good press and proper type and material, but there is no attempt at proofreading, and a woeful lack of experience is shown in the handling of type. It hardly seems possible that any publisher would send out a paper with its columns filled with such matter as the following, which is by no means an exceptional paragraph:

Special to the Herald
cotton picking will soon be a thing of the past. R E creed is the prond owner of a new buggy— chas. Keislar went to Oklahoma city last week to see Dan Patch run. T B Stewart now owns the swellest rig in town. walter Hitt says the result of the election was satisfactory to the Bird McGuire club. Brick Lock says we will haue Statehood before spring. J L Jennings winks the other eye and says "I told you so" and we

would havo you all to remembdr the Arkansas Preacher's text "Blessed is he that expectetn nothing for he shall not be disappointed"

The commercial club met Fridry night, some very impoatent business attuebted to. John D Bailey and J F Knox admitted to full member ship

THOMAS & JACKSON, the new proprietors of the Clifton (Tenn.) *Mirror*, have placed the names of many of the leading business men of Clifton on its subscription list, trusting that the *Mirror* "may serve as a weekly reminder that they have a first-class job department in connection with the paper."

AN "Educational Contest" that has several new features is being conducted by the Knoxville (Tenn.) *Sentinel*. Eighteen business college scholarships, unlimited as to time, are offered to the eighteen young people securing the largest numbers of subscribers. In addition to the tuition and supplies, the *Sentinel* will furnish six months' board at a good boarding-house, clothing, shoes and hats. The rules of the contest, which are given below, show some important changes from those which have been previously mentioned in these columns:

The scholarships will be given to the persons securing the largest number of points.

Points will be credited to contestants securing either new subscriptions or renewals of old subscriptions to the Knoxville *Sentinel* at the following prices:

\$3 for twelve months, \$1.75 for six months, \$1 for three months, 50 cents for one month. On rural routes, 25 cents for one month. Weekly, 50 cents a year.

All subscriptions to be sent through the mails unless the subscriber agrees to pay the regular price to carrier boy.

During the first two months of the contest, three points will be allowed on every 25 cents paid; during the following two months, two points will be allowed on every 25 cents paid, and during the last month, only one point will be allowed on every 25 cents paid.

Each contestant failing to secure a scholarship will be given ten per cent of all money he or she turns in.

No transfer from one contestant to another can be made after credit has once been given.

All subscriptions and the cash to pay for same must be handed in at the *Sentinel* office within the week in which they are secured, so that papers may be sent to subscribers at once.

Subscriptions must be written on blanks which can be secured at the *Sentinel* office or will be sent by mail.

The contest will close promptly at 12 o'clock noon, on May 19, 1905.

The plan of reducing the number of points to be credited at the close of certain months will probably result in making the last days previous to these reductions banner days, as large numbers of subscribers and large sums of money will be brought in in order not to lose the points that would result if they were held until the close.

INFORMATION BY MAIL.—Among the questions asked and answered by mail, where a fee of \$1 or more is charged, according to the nature of the information desired, was the following:


Will you kindly give me a few pointers on deciding what would be a fair rate to pay for the lease of one of our local papers? The paper is Democratic, in a Republican county, with a circulation of 1,050; the job department is not very modern as to equipment; the entire business nets about \$50 per month, and the subscription list is more or less in arrears.

To this the following reply was promptly sent by mail:

There are two things which enter into determining the price of a lease for a newspaper property. First, the owner is entitled to six per cent on the money invested, and, second, he is entitled to some consideration for the depreciation of the property. This second consideration may be overcome in a measure by an agreement to turn over the property in as good condition at the conclusion of the lease as when it was received. This could be done by the lessee replacing worn type and material, but he would hardly be expected to replace a press or other machinery or fixtures, unless the lease was for an unusually long period, so that a certain percentage should be added to the six per cent to cover such depreciation. The lessee should also be bound to turn over the subscription and advertising departments of the property in as good condition as when they were received. Taking everything into consideration, probably a fair price would be ten per cent of the total valuation of the plant.

RURAL delivery routes are being rapidly extended and it is expected that within the next eighteen months the system will be practically complete. This will be welcome news to

RADER'S

**WE OPENED TO-
DAY A LOT OF
HIGH CLASS
DRESS
=SUIT=
CASES
=and=
BAGS**

Especially
Adapted for
Christmas Gifts
ranging in price from

**\$5.00 to
\$15.00.**

On Sale in Men's Furnishing Department, Right of Entrance.

RADER'S

FIG. 1.

newspaper publishers, particularly the proprietors of morning dailies, who are thus assured that their papers will be delivered at the doors of rural subscribers the same day as issued. On July 1 it is estimated that thirty-two thousand routes will be in operation, and during the next fiscal year six thousand more will be added, making a total of thirty-eight thousand routes, which will cost \$26,000,000 annually to maintain.

GUESSING contests have been ruled out of the United States mails and placed in the category of lotteries and games of chance. As long as publishers used these as an inducement to get their papers into the hands of new readers, relying upon the merits of the publications to keep the subscribers thus secured, there has been no trouble experienced with the postal authorities, but of late the newspaper has become a "side line," little more than an excuse for conducting lotteries where hundreds of thousands of dollars were distributed as prizes, and where other hundreds of thousands were reaped as profits. It is no wonder that the postal authorities could no longer cling to the flimsy excuse that these contests were not games of chance, as those participating were obliged to use a certain amount of skill in "estimating."

AD. COMPOSITION.—An unusually large number of ads. were received last month, and they were exceptionally creditable. It is absolutely impossible to give detailed criticism of these,

as is in nearly every instance requested, but a few of the most creditable are reproduced. A. L. Leidich, of Easton, Pennsylvania, sends a big package of ads., one of which is shown herewith (No. 1). Mr. Leidich would probably do better work if he were not required to practically fill all blank space. This ad. would appear to much better advantage if it were not overornamented; the omission of the ornaments at either end of "suit" and "and" alone would have been a great improvement. Two and one-half hours were consumed in setting this ad., which is altogether too much when the

GOOD VALUES EVERY DAY

Our merchandise is selected to give customers the worth of their money every hour of the day from Monday morning to Saturday night. Goods are not marked down for one day only, to draw a crowd. We don't carry any undesirable goods, but good merchandise at right prices all the time. Our belief is that principle and our way of living up to it have been flatteringly endorsed, and especially in the last few weeks' business in our department.

—SUITS, CLOAKS AND FURS—

IN WHICH EXCEPTIONALLY STRONG VALUES ARE BEING OFFERED

Misses' Coats A big and well assorted line of Misses' Coats, suitable for school and dress wear in all the latest colors. At \$10.00, \$8.00, \$7.00, \$6.00 and..... \$2.00	Cravenette Coats At \$20.00, a nice Rain Coat with bow plaited, fitted back and capulet over shoulders, in gray and tan. Only..... \$10.00 At \$12.50, a good grade of Cravenette made in several different colors in gray, blue and tan. Only..... \$12.50 Fine Cravenette Covert Cloth Rain Coat with or without collar, in oxford, tan and olive, extra good value. At..... \$15.00 A fine lot of Cravenette Coats, shirred at the shoulder and at the waist, fully plaited, in oxford and tan. At \$16.00, \$12.00, \$10.00 and..... \$18.00
--	---

Furs Furs Furs
 Now is the time to make your selection of a fur bon. We have them in Fox, Marten, Mink, Squirrel, Raccoon, Beaver, Opussum, ranging in price from \$6.00 to..... **\$1.00**
 Ladies' and Men's Suits, in all the latest fancy mixtures, broadcloth and serge, made with the latest tourist coat, blouse jacket and half-tied coats, at the following prices: \$20.00, \$18.00, \$16.00, \$14.00, \$12.00 and..... **\$5.75**

Beno Sells It Cheaper *The John Beno Co.* **Beno Sells It Cheaper**
 BROADWAY, HEAD OF PEARL ST.

No. 2.

amount of wording is considered. Another lot of ads. comes from William H. Seiple, Council Bluffs, Iowa, all of which are nicely displayed. No. 2 is a good example of Mr. Seiple's work, and shows neat panel effects and the proper use of black figures. Probably the largest assortment of exceptionally good ads. was sent by A. E. Schneider, of the Galesburg (Ill.) *Republican-Register*. I wish it were possible to show more of Mr. Schneider's ads., but I have selected three that give some

Winter Apples **3 Bushels for \$2.00**

This Price is Good for a Few Days Only.

We have just received one car of No. 1 hand picked selected NEW YORK MALDWIN APPLES, in bulk, not orchard run, and guaranteed not bruised. Place your order at once.

R. O. AHLENIUS,
 Grocer, 977 E. Main Street.
 Both 'Phones 228.

J. A. PETERSON,
 Grocer, 393 S. Chambers Street.
 Both 'Phones.

No. 3.

idea of the diversity of his work. No. 3 shows an arrangement that is far better than would ordinarily have been given such an ad.—most compositors would probably have put "Winter Apples" in one line across the top. No. 4 has a well-balanced broken panel, and the signature is artistically placed. The disposition of the small cut in a combination panel in No. 5 is a very good arrangement, as a cut of this size is frequently lost in such a large ad., although it is of great importance.

A CORRECTION.—In the December number of THE INLAND PRINTER I passed judgment on two ads. set from the same

— THE —

"KNOCKER"

THAT'S the shoe all the fellows have been waiting for. We just got it in the other day. It's a pippin, too. It's Bill Kiley's very latest and certainly the swiftest thing he has ever produced. There's simply no comparison between the "KNOCKER" and other toes. It's the most popular thing out in shoe stores in the eastern cities. Take a look at it in our window. Try one on and see how it fits.

The "Knocker" is a high grade patent colt, Blucher style, on a narrow toe with a cottage box.....

\$5

W. A. Anderson & Co.
GALESBURG ILLINOIS

No. 4.

copy by C. E. Holbrook, of the Boston *Transcript*. The numbers beneath the ads., as reproduced, were inadvertently transposed, reversing the intent of the comment. Mr. Holbrook was clearly right in considering No. 3 the better ad.

THE Manitoba *Free Press*, Winnipeg, is sending out a very neat booklet, entitled "A Quill from a Canada Wild Goose," accompanied by a genuine quill pen. The quill serves to attract attention to the booklet, which is found to be exceptionally effective. The *Free Press* is always original in its ideas and has marked the Christmas season in previous years by other unique presentations. In 1891 it was a miniature sack of "No. 1 Hard" Manitoba wheat; in 1892, a miniature sack of Reindeer Pemmican, made at Fort McPherson, a Hudson Bay Company post, sixty-five miles within the Arctic Circle, and 2,978 miles northwest of Winnipeg, accompanied by an illustrated booklet, bound with a deerskin thong; in 1903, a gopher's tail, mounted, as a "good luck bringer," accompanied by an illustrated booklet containing the Cree legend of the gopher, given in print for the first time.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Glenwood (Ill.) *Boy*.—This little monthly, published by the boys of the Illinois Manual Training School Farm, is very nicely arranged and printed. The volume and number should appear on the first page.

Prairieburg (Iowa) *News*.—A heavier-faced display letter would be better for the correspondence headings on the first page. An article should never be continued backward—you should have started your story on the second page and continued it on the fourth.

Stanton (Neb.) *Register*.—The date line on the first page is too heavy, the distribution of ink poor, and the use of two kinds of type and the insertion of paid items under "Local" does not give your first page a very attractive appearance.

Markdale (Ont.) *Standard*.—Use caps. for the first line of your double heads and grade items of correspondence.

Ventura (Cal.) *Democrat*.—Presswork could be improved; column rules do not print clearly and register is poor.

Gregory County *Pilot*, Bonesteel, South Dakota.—If the fourth and eighth pages of your issue of December 8 had been transposed, the make-up would have been improved—the last page should not be used for editorial.

Wet Mountain *Tribune*, Westcliffe, Colorado.—Aside from the selection of material, ads. are creditable—light-faced job ornaments and type should not be used in a newspaper.

Altus (Okla.) *Times*.—Head rules should be transposed. Nearly all the ads. are exceptionally well displayed, although occasionally there

is one in which sufficient prominence is not given the principal line. A striking example of this is shown in the ad. of the Garrison-Dunlap-Walker Company, in the issue of November 17.

CHRISTMAS EDITIONS.—The usual large number of Christmas issues were received during December, and many were very creditable. Strange as it may seem, in point of excellence in typography and presswork, the New Zealand publications lead, with the possible exception of the Pittsburg (Pa.) *Index*. Their holiday numbers are always nicely executed and fully illustrated with fine half-tones. Two of these that deserve particular mention are the Wellington *Post* and the Otago *Times and Witness*, of Dunedin. The *Cape Times*, of Cape Town, is another foreign publication of exceptional merit, with a number of beautiful wash drawings and etchings. The *Index*, Pittsburg's illustrated weekly, always neatly printed, had a Christmas issue that was a distinct credit to its publishers. It was printed with double-tone ink, a few pages being in two colors, with illustrations and reading matter appropriate to the season. Among the many other Christmas issues received, that of the Montgomery (Ala.) *Advertiser* should be mentioned. It was issued in eight parts and contained ninety-two pages, about fifty of which (or nearly eight thousand inches) were advertising. Then there was the Bay City (Mich.) *Tribune*, another bulky advertising number, the Monroe County *Mail*, of Fairport, New York, and the Beloit (Wis.) *News*. Still others worthy of mention are the Sulphur Springs (Tex.) *Gazette*, *Wheelock's Weekly*, of Fergus Falls, Minnesota; Elgin (Ill.) *News*, Washington (N. J.) *Star*,

GERMAN HEATERS



ARE without a doubt, the most popular heating stove sold in Galesburg. We have but to refer to the steadily increasing sales to demonstrate the truth of this statement. When an article constantly grows in public favor, year after year, there's reason to believe it has a high degree of merit. Our first year's selling of German Heaters was represented by a single stove—now, upward of one hundred and fifty are required to meet the demand of a single season. German Heaters have a distinctive construction of draft, found in no other stove. By means of this the heat is forced downward, the floor is warmed, the greater part of the smoke and gases is consumed as fuel.

ASK YOUR NEIGHBOR WHAT HE THINKS OF THE GERMAN HEATER

Doyle Bros.

HOME OUTFITTERS
— CORNER PRADIE AND SUTTONS —

No. 5.

Bedford (Iowa) *Times-Republican*, Petersburg (Mich.) *Sun*, Manistique (Mich.) *Pioneer-Tribune*, Earlville (Ill.) *Leader*, Kane (Pa.) *Leader*, Palmer (Mass.) *Journal*, Climax (Mich.) *Creal*, South Haven (Mich.) *Tribune*, Penn Yan (N. Y.) *Democrat*, Pocatello (Idaho) *Advance*, Amsterdam (N. Y.) *Recorder*, Meyersdale (Pa.) *Republican*, Gibson (Ill.) *Courier*, Bement (Ill.) *Register*, Somerset (Ky.) *Journal*, Turtle Creek (Pa.) *Times*; *The People*, Fitzgerald, Georgia; *Our Companion*, Cincinnati, Ohio; *Andrew County Enterprise*, Bolckow, Missouri; *Missouri Thalbot*, Higginsville, Missouri.

DURING the holiday season the Rockford (Ill.) *Register-Gazette*, which never does things by halves, published a very nice "Historical, Biographical, Industrial Edition," covering seventy years of progress in Rockford. It contained eighty-eight large pages and cover, with many hundreds of illustrations.

CHEROKEE INDIAN PAPER TO SUSPEND.

The *Cherokee Advocate*, the only paper in the world printed in the Indian language, will cease publication with its issue of March 4, 1905, at which time the tribal government of the Cherokee Indians will come to an end. The paper is published at Talequah, Oklahoma, and circulates among the Indians of the Cherokee nation.

With the suspension of the *Advocate*, Cherokee as a printed language will die. The Indians believe they have honored Sequoyah, the inventor of their alphabet, sufficiently by keeping the printed language before the tribe.

This newspaper is a curiosity. It is printed half in English and half in Cherokee characters, of which there are about eighty-five in the alphabet.

On that account a printer's case of type is quite different from that in English, and is also quite a complicated affair.

THE HUNTINGTON HERALD.

ESTABLISHED 1891. HUNTINGTON, WEST VIRGINIA, FRIDAY, DECEMBER 2, 1904. PRICE THREE CENTS.					
DIAZ BEGINS SEVENTH TERM AS PRESIDENT	LOCAL EAGLES SPREAD WINGS AND SOAR HIGH	BUILD A 'PHONE LINE LOGAN TO BARBOURSVILLE	MONTHS REPORT OF CITY SCHOOLS SHOWS INCREASES	SUDDEN END TO VOTES RECOUNT THIS AFTERNOON	ELK LODGE WILL HOLD MEMORIAL SERVICE SUNDAY
Presidential Salute and Flags Hoisted On All Public Buildings. AN INAUGURAL BALL Elaborate Ceremonies at the Inaugural of Popular Chief Executive of Mexico in City of Mexico. City of Mexico, Mexico, Dec. 2.—The inaugural of General Porfirio Diaz as president of the republic of Mexico for the seventh time, and of Senator Don Porfirio Cuatrecasas as first	Annual Election of Officers Followed by Banquet Thursday Night. WORTHY PRESIDENT FOX Huntington Aerie Which is One of the Strongest in the State, is in a Flourishing Condition. The Huntington Aerie of the Fraternal Order of Eagles, on Thursday evening held the annual	Conference Held Today Between President of Teays Valley Line and Officials of Mutual Telephone Company. George R. Thornburg, of Barboursville, president of the Huntington and Teays Valley Telephone Company's line, now operated by the Mutual Telephone Company, of this city, was here today in conference with a number of officers of the Mutual Telephone Company in regard to the building	The Board of Education Met in Regular Session Thursday Night and Took up a Number of Business Matters. At the regular session of the Huntington Board of Education, held on Thursday night, in its rooms in the Carnegie library building, the report of Prof. W. H. Cole, superintendent of public schools, for the month of November, was submitted and accepted.	Much Surprise Occasioned When the Contest Was Called Off. A MUTUAL AGREEMENT. Election Certificates Have Been Issued to All of the Candidates Elected on the Face of Returns. A surprise was occasioned at two o'clock this afternoon, when count of the vote cast on	Huntington Theatre on Sunday Afternoon Will be Place and Time MEMORY OF ABSENT BROTHERS. Number of Vocal Selections Interspersed with Addresses Commemorating the Occasion. The local lodge of Elks is making extensive preparations for their memorial services Sunday afternoon. This

"CAN this be improved?" is the question asked by the Huntington (W. Va.) *Herald* in sending its first page for criticism. The top of the page is shown herewith. It never looks well to place several heads of the same kind side by side. If I were to reconstruct this page, I would first transpose the head rules, as the lighter rule should always appear at the top. Then I would take the news article of the greatest importance, divide it into two equal parts, place a double-column head over it and run it at the top of the two center columns, the third and fourth. In the first and sixth columns there would be heads constructed similar to those already appearing there, except that I would use but two lines of the large display, use larger type for the second and third parts, and an extra lead between the lines in the fourth part, so that it would be more distinctive from the body matter. In the second and fifth columns I would place heads of two parts, the first part set in type about half as large as that now used for first lines; or ordinary double-headed articles of about three inches each could be placed at the tops of these columns, followed by display heads of either of the sizes described. If there should be any serious objection to breaking column rules for the double-column head, then two of the larger display heads could be run side by side in the center of the page without seriously affecting its appearance.

APPROPRIATELY NAMED.

The latest thing in Paris journalism, a paper bearing the title of *L'Invisible*, made its appearance on the boulevards recently. The new paper, which is a decidedly funereal-looking production, is unlike anything that has ever been seen before, for it is printed on black carbonized paper with white ink. It well deserves its title. *The Invisible*, for it is almost impossible to read it.—*Linotype Notes*.

There are living only five men who are able to set the Cherokee type.

The *Advocate* is one of the oldest papers west of the Mississippi river, being established in 1844, and has been published ever since, never missing a weekly issue.

TELEPHONE NEWSPAPER IN BUDAPEST.

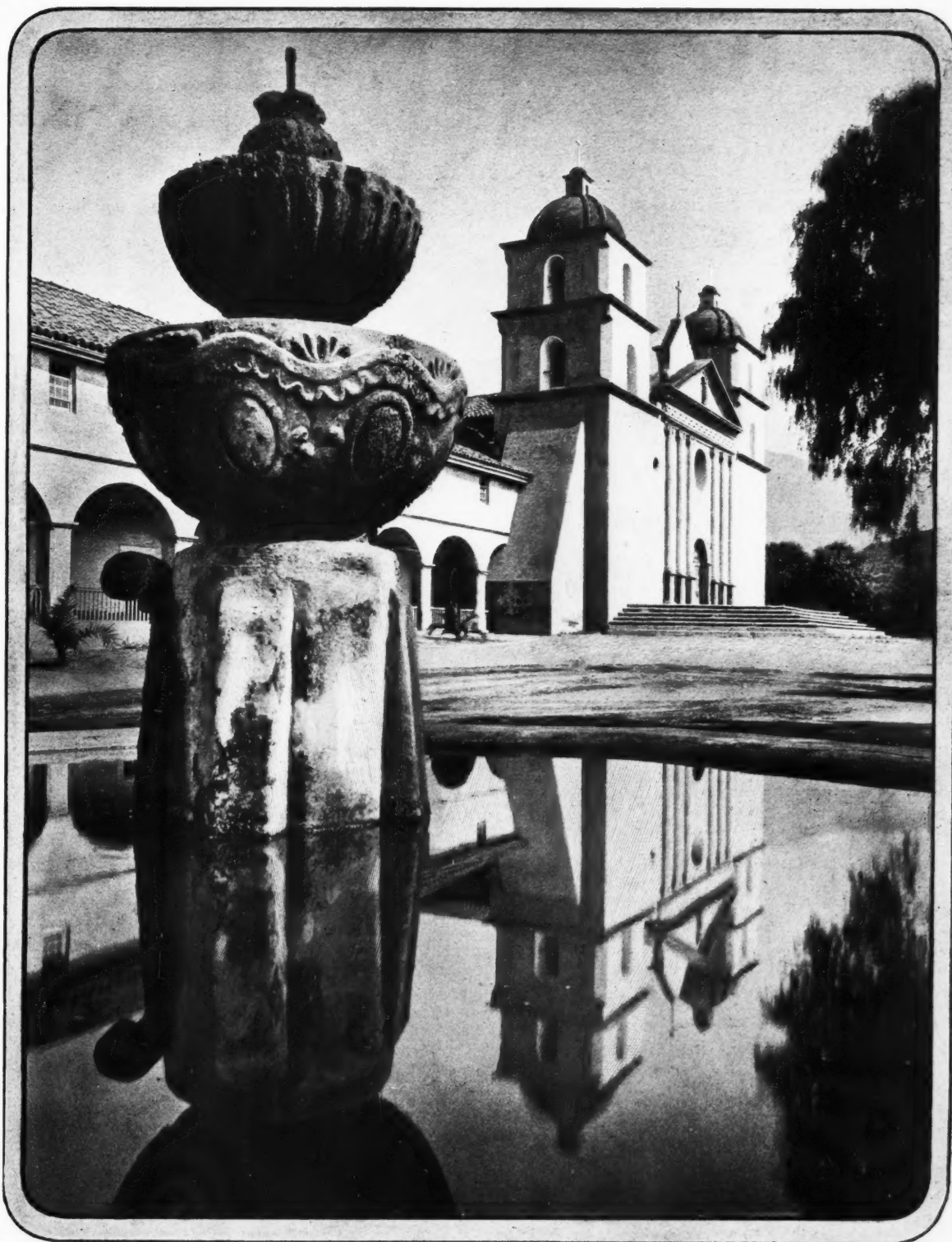
Budapest has a newspaper that always "scoops" its rivals and is able to issue an extra literally on a minute's notice. The name of this unique journal is *Telephon-Hirmondo*, the telephone newspaper. Having been in existence for over ten years, it has ceased to be an experiment.

The news is gathered and handled precisely as in the office of an ordinary newspaper, except that instead of putting the type into forms for the press, galley proofs are given to six stentors, with strong, clear, distinct voices, who speak the news into receivers connected with wires leading to the homes and business places of subscribers, of whom there are sixty-two hundred.

A complete program is tacked to the wall above each subscriber's receiver, so that he can tell at a glance what news is to be expected at any hour, every day except Sundays and holidays having the same program.

The issue begins at 10:30 A.M. and ends about 10:30 P.M., unless a concert or some late-at-night event is to be reported. The stock exchange reports reach subscribers several hours ahead of the evening papers.

At 1:30 and 6 P.M. comes the résumé for those who have missed the earlier news. From 5 to 6 there are concerts, varied by literary criticisms, sporting news and so on. Special items for Sunday are: 11 to 11:30, news; 4:30 to 6, a concert. On Thursday evening at 6 comes a concert for children.



THE OLD MISSION AT SANTA BARBARA — FOUNTAIN IN FOREGROUND.

One of the best-preserved and most interesting of the marvelous chain of missions which the Franciscan padres strung along the coast of California in the last quarter of the eighteenth century. This mission was founded in 1786, the present church being dedicated in 1820. It has been continuously used for religious purposes and is now the headquarters of the Franciscan order in the West.

Half-tone engraving by Out West Company, Los Angeles, California.



BY S. H. HORGAN.

In this Department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

THE HALF-TONE PROCESS.—By Julius Verfassner. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. \$3.

THE PROCESS YEAR-BOOK FOR 1904-'05.—From Penrose, London, comes this eagerly looked for "Pictorial Annual," bigger and better than ever. The paper and presswork are superb. A mere summary of its contents is only possible now. One hundred and sixty pages contain the letterpress and seventy-four pages the advertising. The pictorial features comprise one charming photogravure, fifty-four color illustrations in from two to four colors, 101 full-page illustrations and 121 illustrations in the text. Eighty-eight engraving firms are represented. Among the Americans are: American Color Type Company, Chicago; the Nivison-Weiskopf Company,

Cincinnati; Walker Engraving Company, New York; C. P. Zacher & Co., Chicago. Among the American writers are: Dr. Henry E. Kock, Cincinnati; W. I. Scandlin, New York; Frederic E. Ives, New York; C. S. Partridge, Chicago; George E. Dunton, New York; Charles Heathcote, Paterson, New Jersey; Max Levy, Philadelphia; Herman J. Schmidt, Scranton, Pennsylvania. The book can be had from The Inland Printer Company, or from the American agents, Tennant & Ward, 287 Fourth avenue, New York. The price is \$2.

HOW TO MAKE AN ELLIPSE.—From "How To Draw," the book of instruction in the art of illustration that was noticed in this department for December last, the accompanying diagrams are reproduced, showing plainly an easy method of making an ellipse. Mr. Leon Barrett, the author, explains the diagrams thus: "Measure with compasses from A to B (see Fig. 1); then place compasses at C, and strike a circle as

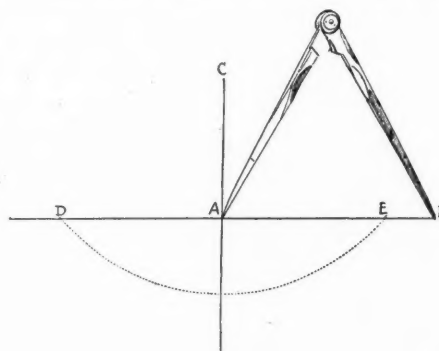


FIG. 1.

shown by dotted line from D to E, and, where the circle intersects the horizontal line at D and E, place pins (see Fig. 2), also one at C; stretch a thread from D to E, passing over C, and tie ends together at C. Remove the pin at C; then, hold-

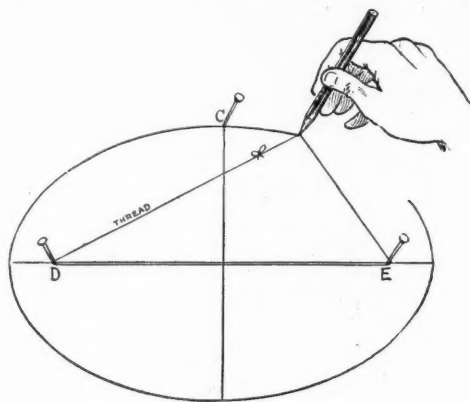


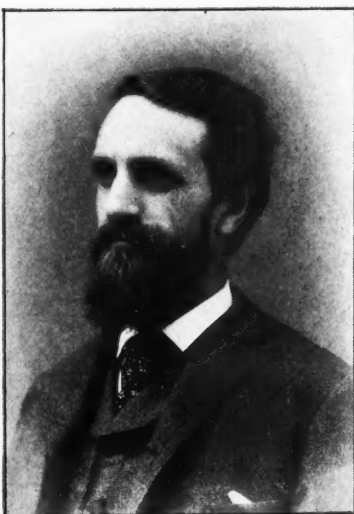
FIG. 2.

ing the pencil perpendicularly, describe the oval as here shown." This is an old trick for making ovals, as they are frequently called, though it may be new to the younger generation. It is only one of the many valuable pointers to be found in Mr. Barrett's book.

QUERIES FROM AUSTRALIA.—E. Hamilton, Sydney, New South Wales, writes: "I am sending six prints from copper blocks; the two large ones made with 120-line screen and the smaller ones made with 150-line screen. Would you kindly inform me what you would consider a fair time for one man to make the whole six blocks, without assistance, that

is, photo, print, etch, etc.? Also what is the best way to treat the plate when etched, so as to make the picture quite distinct for retouching, etc.?" *Answer.*—The writer could do this work in eight hours. Difference in individuals and facilities regulate the time required. Rub powdered magnesia or chalk into the etched half-tone before engraving.

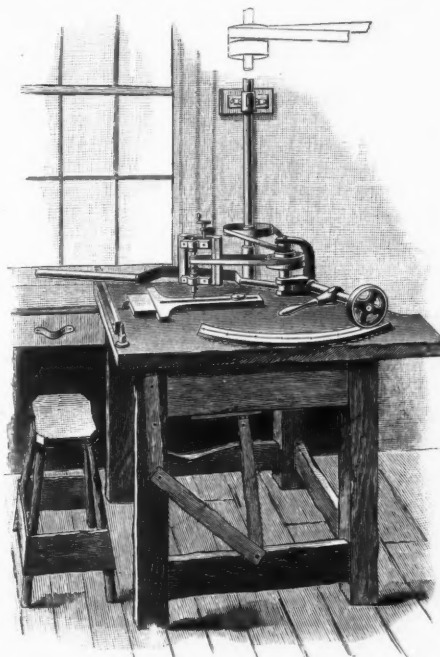
TO WHOM WE OWE THE ROUTER.—"Points of Value to Users of a Royle Router" is the title of a booklet at hand. The title and author are sufficient recommendation for the reader to send for it. This suggests the thought: What an important factor in the engraving industry is the router. It is the most reliable servant we have, yet how few of us know the modest gentleman who has brought this servant of ours to such obedience and perfection. It is the pleasure of the writer to have known Vernon Royle for over thirty years, so that a few reminiscences of him can not but prove interesting. Mr. Royle's acquaintance with the routing machine began in 1860, when his father constructed the only machine then in the country, and which, by the way, is still running in one of the busy photoengraving shops of New York. This machine was made for Heber Wells, who had an engravers' joiner shop at 90 Fulton street, New York. Young Royle was then fourteen



VERNON ROYLE.

years of age and employed by Wells as an errand-boy, with the privilege of working with the router when he had time. The router had a wooden table, and the spindle turned at four or five thousand revolutions a minute. The cutters were flat, made by hand with a small file. This was the first radial-arm machine. In 1867, Mr. Royle was given charge of the engravers' boxwood department of Vanderberg & Wells, at Fulton and Dutch streets, New York. It was here that the writer first knew him as an expert router. In 1871, Mr. Royle's health gave way, and he was obliged to abandon active business for a half-dozen years until he recovered and went to work in his father's machine shop in Paterson, New Jersey. There was no demand for routing machines in those days, but when the demand did come Vernon Royle was ready to meet it. In 1873 this demand first began to show itself, and the old radial-arm machine was improved accordingly. Poster type was formerly cut in wood, and, for routing out these, the first straight-line machine was constructed by Mr. Royle in 1869, and, although it has been altered and improved since that time, yet so well thought out was the machine of 1868 that the principle of the machine is exactly the same to-day as it was thirty-five years ago. It was about 1883 that the router became a necessity in the rapidly growing photoengraving business and furnished Mr. Royle his opportunity. He mounted the machine on an iron pedestal, improved the plate-gripping device and increased the speed of the spindle to eight and ten thousand revolutions a minute. Since that time every detail of the machine has been gone over. The cutters have been experimented with until the shapes have reached what is considered perfection, and there is not a piece in the machine but has

been improved or tested in other designs in the hope of improving them. Only recently has Mr. Royle patented a special oil-well felt for supplying it with oil. And here is the result: On some of the newspapers, where they have three shifts of men working eight hours each, the routers are kept humming at a speed of fifteen thousand revolutions a minute, twenty-four hours a day and 365 days a year. At that terrific speed the cutters go tearing out hard zinc, brass or copper, without



THE FIRST ROUTING MACHINE.

a heated journal or a breakdown. The writer has one of these machines that has been in use for twenty years without ever losing a day in repair. Such a faithful servant would not be traded for a new one. So it is not to be wondered at that it is impossible to write but affectionately of the genius that has brought this wonderful machine to such a state of efficiency. But space will not permit a notice of Mr. Royle's other achievements. The lining beveler is worth a story in itself. Then, as an amateur photographer, Mr. Royle has a world-wide reputation, showing the same conscientious care he does in his machinery. His name and fame will, however, be always associated with the Royle router.

AN IDEAL DYE FOR THREE-COLOR WORK.—T. Thorne Baker, in Penrose's Annual for 1904-'05, claims that the home-sensitized plate for color photography is more satisfactory than the purchased plate, and then goes on to describe what he terms the ideal method of color sensitizing plates. He recommends as a color sensitizer the newly introduced dye, homocol, a product of the Bayer Company, which, he says, "for bathing plates works with the certainty and efficacy which constitute perfection. The dye, homocol, is of a warm violet color, but so powerful in its action that the quantity absorbed per plate barely discolors the emulsion. The homocol bath is as follows:

Distilled water	100 parts
Homocol (1 in 1,000 alcoholic solution).....	1½ parts
Aqua ammonia (.880)	2 parts

This solution should be made up just before use, and used soon afterward. Good quality rapid-dry plates are carefully dusted and laid in a perfectly clean porcelain dish containing the sensitizing bath for two or three minutes, then removed and washed in running water for three minutes and placed in

a rack to dry in the dark. The drying should be done in two hours. Homocol confers very great red sensitiveness to the plates, hence only a dim red light, and that of the proper kind, should be used during the bathing and subsequent development. Homocol-bathed plates possess a sensitiveness to the whole spectrum which is practically ideal, and better than that I have been able to obtain with any other dye or plate at present known. It is evident that this dye is an excellent one for use in three-color work, and a varied set of experiments have shown that the gradation to be obtained with these bathed plates is very fine. In the first place, it enables one to obtain delicate differences of color so that the intermediate colors are accurately recorded as well as the primaries. Further, the employment of such a plate means that the adjustment of the light filters to it is a comparatively easy matter. It gives me perfect satisfaction in practice, and the perfect constancy of the results is the greatest point in its favor."

LIGHT-SENSITIVE ASPHALT.—Hennegan & Co., Cincinnati, ask: "We wish to buy some sensitive asphaltum for photo-engraving purposes. Can you tell us where we may obtain it?" *Answer.*—A firm in Boston supplied it some years ago. Their address is lost, but the appearance of this query here will bring you the information.

THE FOCAL LENGTH OF A LENS.—E. A. D., Seattle, writes: "We have a dispute here among us photographers, and we have agreed to leave it to you to settle. I might as well tell you we have some money bet on it to make it interesting. The question is: 'How do you find the focus of a lens?' We agree that you focus on some far distant object, but what we differ on is whether you measure from the ground glass to the back of the lens or to the diaphragm. Please answer next month in your photoengravers' column." *Answer.*—A boy finds the "focus" when he takes a magnifying glass and brings the image of the sun to the smallest spot possible on the back of his hand. When the point of light becomes hottest, that moment the distance between the back of the hand and the center of the lens is the focal length of the lens. After focusing the most distant object possible, the distance from the ground glass to the nearest glass surface, when it is a single lens, is approximately the focal length of the lens. But, with the achromatic, rectilinear lenses used in processwork, the focal length is, approximately, the distance between the ground glass and the diaphragm between the lens combinations when the lens is in focus on the most distant object.

A DEAD-BLACK VARNISH FOR CAMERA INTERIORS.—"Foreman," Boston, Massachusetts, writes: "That is a dandy acid-proof varnish you gave in THE INLAND PRINTER for October, page sixty-nine. I did not believe in it much when I read it, but when I mixed it up and used it on some new woodwork the carpenter put up in our etching-room, it gave the wood a good black color, and the acid flows off the wood like water from a duck's back. The stick that I used to stir the mixture up was put in the acid tub and left over Saturday night until Monday morning, when I found that the acid never 'feezed' it. Hereafter I am going to use it on acid tubs before tarring them, and on all woodwork around sinks, and everywhere else that chemicals are liable to splash. I think that varnish is worth the price of your paper many times over. Now I wish you could give me a good varnish for the inside of cameras and plateholders. I use asphalt varnish that I make myself, just asphalt dissolved in turpentine, the same as we use on the back of plates before etching. Is there any better varnish?" *Answer.*—Asphalt varnish should not be used on the interior of cameras or plateholders, because it leaves too shiny a surface and consequently reflects light that is liable to give a fog. A dull black varnish should be used. My practice for thirty-three years is to have a bottle of shellac varnish or lacquer on hand, as well as some lampblack. I pour some of the varnish into a saucer and stir in as much lampblack as it will take up.

Then, with a brush, I try the mixture on a piece of wood. It dries in a few minutes, when it will be seen whether it is all right. If it appears a dead black, it is the way it should be, while, if some of the lampblack rubs off on the fingers, then a trifle more varnish can be added. The varnish is just right when the lampblack will not rub off and the coating is dull.

THE RIGHT TO PRINT PORTRAITS.

A Circuit Court judge at Evansville, Indiana, has issued an injunction restraining a local newspaper and an artist employed by it from printing pen sketches of a defendant on trial upon a serious criminal charge. It is stated that the publishers of the paper will contest the injunction determinedly, carrying the case, if necessary, to the highest tribunals, because, in their view, an issue of great importance to the press as a whole is involved. It is not believed that there is another instance on record of a court order prohibiting on pain of punishment for contempt the printing in newspapers of pen sketches or likenesses of defendants during or after their trial, or of any other persons.

Undoubtedly the injunction raises interesting and vital questions. It recalls, too, the notable decision rendered some years ago by the New York Court of Appeals in the case of a young woman of great personal beauty against a flour company that had used a picture of her in its advertisements. The plaintiff had set up the right of privacy and had obtained a favorable decision in the Supreme Court. But the highest tribunal, Chief Justice Parker writing the opinion, reversed the judgment, holding that while from a moral point of view it might be deemed outrageous to invade the privacy of citizens and make commercial use of their portraits in violation of their wishes and feelings, there was nothing in the organic or statutory laws of the State to interfere with such invasion. Unless the picture was libelous in character the courts had no power under the existing laws to restrain its publication even in advertisements. It seems clear that in New York no such injunction as was granted by the Indiana judge could be obtained.

However, the Indiana laws may be different, and, again, the court was governed in the case by considerations relating to the effect of the portraits on the course of the trial, it having been represented by the defendant's counsel that the sketches, though not caricatures, tended to prejudice the public against him. "Word pictures," however, continue to be printed in the enjoined paper.

A VALUABLE and instructive booklet of envelope corner-card specimens has just been issued by The Inland Printer Company. Every phase of commercialism is fittingly treated. Price, 25 cents.



BOOK-PLATE, BY J. D. GLEASON.
Engraved by Riley-Moore Engraving Co.,
Los Angeles, California.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

HANDBOOK OF LITHOGRAPHY.—By David Cumming. A practical and up-to-date treatise, with illustrations and color plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. \$2.10, postpaid.

CHROMO LITHOGRAPHY TAUGHT TO WOMEN IN LONDON.—The late Sir Philip Cunliff Owen has been instrumental in causing the art of chromolithography to be taught at the Royal Female School of Art. As this venture has proven a success, having been in operation for the last few years, it has now been incorporated with the work of the County Council Technical Classes, London. The reproduction of natural history and botanical subjects, by lithography, oil and water-color painting, have won for themselves the highest honors.

At the assemblage of the Fifth International Lithographers' Congress, held at Mailand, on September 15, 16 and 17 last, there were fifteen delegates representing forty-three thousand organized lithographic workmen from Germany, America, England, France, Austria, Hungary, Italy, Switzerland, Belgium and Denmark. The countries which were found not to be thoroughly organized are Belgium, Holland and Spain. Special arrangements were made to bring about better organization in these places. On account of the belated report, the details of the labors of this congress will be deferred to our next issue.

SPECIAL COURSES IN MODERN REPRODUCTIVE METHODS.—The new courses added to the regular program of the Royal Graphic Experimental School, in Vienna, consist of "History of the development of photomechanical methods used in the production of flat, relief and intaglio printing plates," "Demonstration of the various methods used in the processes of lichtdruck, photolithography and photoalgraphy," "Practical demonstrations in three-color photography, photozincography and autotype photography, including the negative retouching and the collodion methods"; finally "The practical execution of the printing processes in photolithographic, photoalgraphy, zincotype and autotype plates." The tuition takes place every Sunday morning from 8:30 to 11:30, and the cost is 10 kroner per course.

THE LITHOGRAPHIC TRADE SCHOOLS OF ENGLAND.—According to our esteemed correspondent in Glasgow, Mr. Robert

Forsyth, the technical schools of England are doing useful work. The classes in the lithographic section of the Manchester School of Technology have separate instructors in the various branches of the art. In Aberdeen the artists and lithographic printers of the place have combined to form a class for the purpose of experimenting and instructing on their own account. In London, the St. Bride Foundation Institute is remarkable. Of the sixty-two first-class students, fifteen gained first-class honors and forty-seven the ordinary grade. Students to the number of 120 visited a large paper mill and it was decided that the practice of visiting large manufacturing plants allied to the printing business was a very beneficial one to the students.

THE FUTURE OF AMERICAN ART.—The future of American art depends upon the realization of the American people that our landscape, at least, is far ahead of that of any other nation. It is time that we should awake from the dream that we must go to Europe for high art. Mr. C. Beckwith says: "The art product of America is one entwined with the spirit of romance and born of the spark of enthusiasm; its force and originality are duly recognized wherever shown." Mr. Henry Watrous says: "J. M. Sargent is the foremost of all portrait painters; Edwin N. Abbey is the head of all genre painters; Winslow Homer and Alexander Hamilton are the foremost marine painters in the world to-day." These are not opinions held chiefly by Americans, but German, French and Italian painters of note unite generally in pronouncing that the future of American art is an assured success. In addition to this it is generally believed abroad that New York will, in a short time, be the greatest art center of the world.



A GOOD JOKE.

ETCHING ON BRASS.—J. R. R., Newark, New Jersey, writes: "I would like to mark some brass tools with the lettering of a rubber stamp. Could you give me a recipe of an acid and etch ground for doing this job?" Answer.—Mix 1 part of white wax, 1 part of gum mastic and 1 part of asphaltum; melt the latter first and the wax last. When the mixture is cold it can be placed in a piece of muslin and, after heating the metal upon which the lettering is to be placed, the ground can be spread over it and the wording scratched into the ground. The etch ground can also be applied by the rubber stamp, but in that case the impression on the metal should be dusted with resin or asphalt powder and again heated sufficiently to melt the powder. For etching this work, take 10 parts of nitric acid and add 70 parts of water; to this add a solution of chlorate of potash which had been dissolved in water, say, 2 parts of potash to 20 of water.

HOW CAN A FOREIGNER JOIN THE LITHOGRAPHERS' UNION?—"Enquirer," Sydney, Australia, is not satisfied with the answer given him in the November issue of THE INLAND PRINTER in regard to joining the Lithographic Union in the United States. He says, in another letter to this department: "If I should have to apply for admittance to the Lithographers' Union by obtaining two signatures on an application, and if they must be signed by men who must be familiar with my ability as a workman and can vouch for the sterling quality of my char-

acter, and if I can not get work until I have become a member of the association, and could not join the association until I had proved my ability and character, how would I manage the task?" *Answer.*—The task will perhaps not be so difficult as it seems. If he proves that he is a good workman, it is reasonably sure that he will be accepted as a member. The Lithographers' International Protective Association is a strong and very conservative organization, led by fair-minded men who have the welfare of the union as well as the future of the lithograph craft at heart. They know that it would be suicidal to their interests to exclude the best workmen from their ranks and retain the incompetent. Our correspondent should not entertain the thought that the opposing "Employers' Association" is bent on the destruction of the workmen's union. They are aware that it would endanger the lithographic trade to have no unions at this day, and just as soon as common sense is exercised by both factions harmony and unity of action will undoubtedly prevail.

FOUR-COLOR STRAIGHT LITHOGRAPHY.—It was feared in some quarters that the three-color type process would eventually make severe inroads on a certain class of six and eight color lithography, on account of the lower cost of printing the colors from the type press as compared with the cost of printing six or eight colors from stone or aluminum. This

has, however, been overcome by two factors, namely, the modern stipple artist and his use of the new B. D. stipple film. The combination of these two we have had the pleasure of seeing in some work produced by Mr. August Kitchelt, of the New York branch of the United States Lithograph Company. This well-known artist has combined his clever technic with the so-called half-tone B. D. film in such a way as to create positively unique results, admitted by the specialists in the profession to be equal to eight-color lithography, and, of course, this work is far in advance of three-color typography, because the key-plate (being preferably a brown) gives character and force without depending upon the absolute register of the entire three colors, and therefore makes the printing upon a very large sheet possible. The other advantages of this new lithography are that the fine screen is directly transferable and allows the high lights to be left open on the

stone, giving a wide latitude for modulation or filling in of solids. The impression is sharp and transfers very well, not being subject to that ragged, mussy edge noticed invariably on all half-tone plates made by photographic means upon stone. So we have advanced to the position where we can obtain half-tone originals or straight lithography by a direct method and produce far better results than the process half-tone could give us.

AN AMERICAN SCHOOL OF LITHOGRAPHY.—At last the long-brooding thought of a school of lithography, in all its branches

and based on a real scientific foundation, has become a fact. No fair-minded man can doubt that the needs of the trade to-day demand something more than the superficial teaching of the correspondence school or the slow, one-sided tuition of the shop. We must have workmen for the lithographic establishments of the future who are educated in proportion to the demands made upon them by the standards of the age. Where could a young man, for instance, learn something of the chemistry of lithography, so that he would know why a certain result is obtained? The ordinary apprentice sees only effects during his daily shop routine; he knows nothing of causes. The economy exercised in all shops in regard to time makes it impracticable for even the most competent workman to show a boy anything thoroughly; there is



BAMBOO FOREST IN JAPAN.

no chance for a learner to receive expert, persistent and intelligent training, and it therefore requires long years of apprenticeship to partly qualify the student in the trade. We know that in the majority of cases he is only half taught. That the trade will suffer by the continued introduction of such material is beyond dispute. The Winona Technical Institute, under the directorship of Mr. William H. Jones and backed by an advisory board consisting of Louis H. Levey, Indianapolis, Indiana; Julius Gugler, Milwaukee, Wisconsin, and Charles B. Goes, Chicago, Illinois, with a long list of eminent and substantial men as executive committee, trustees and officers, will certainly insure the success of the undertaking beyond a doubt. In fact, under these auspices and conducted with the firm purpose with which it was undertaken, the new school of lithography will soon become an important factor in the development of the lithographic trade.

TRANSFERRING AUTOGRAPHIC WRITING TO STONE.—H. B. P. Aurora, Illinois, writes: "Will you kindly give me a recipe for making lithographic etching ground. Also, how would you transfer (a) a circular written on ordinary plain paper, and (b) one written on transfer paper?" *Answer.*—In writing on the ordinary writing-paper, it is well, if possible, to coat the surface with a gelatinous varnish or photographic collodion. Upon this surface the writing can be done with a freshly mixed lithographic tousse. The stone is then leveled off in the press in the usual way and scraper and tympan adjusted. The stone is given a wash with pure spirits of turpentine and the moment will have to be awaited when the turpentine is just about to evaporate; that is, when no absolute moisture from the turpentine is visible. Then the writing is laid face down upon the stone, backing sheets laid over and pulled through the press with a strong pressure. If the operation were performed in due order, the slight amount of turpentine on the stone will have moistened the ink and the work will have come down properly. On the other hand, if the turpentine had all evaporated from the stone, then the ink will not have come off thoroughly, or, in case there was too much turpentine, the ink of the writing will soften too much and the writing will have blurred. Writing upon a regular autographic transfer paper, the writing can be done with autographic ink and the drafting can be performed with greater ease. The paper must be laid between damp sheets long enough to have sufficient moisture penetrate the paper so as to make the same stick to the stone when pulled through the press. The first pressure can be made slight; then increase the pressure and reverse the stone or scraper after each pull; finally decrease the pressure and moisten the back of the transferred writing; then pull through once more; then soak the transferred paper and peel it off; then the usual operations of rubbing or rolling up are performed. Regarding the "etching ground," the June issue of THE INLAND PRINTER of 1898, also October, 1897, under this department head, contains articles on this subject.

THE "KIT KAT CLUB."—The exhibition of summer work at the new quarters of the "Kit Kat Club," No. 17 East Fourteenth street, New York, was a notable affair in the history of this hard working art club. The club has about one hundred diligent students, and there were over seventy-five good pictures hung on the walls. Among the most notable workers is Mr. A. M. Lisle, who occupies a prominent position in the club, as he is a genuine knight of the brush, a man who lives for art; his "Harvest" is a masterly production of technic, good drawing, breadth of conception, truth of color and modern treatment. Another force in the art life of the "Kit Kat Club" is "Bill" Sommer. He is too well known to need further specialization, although he had only one picture on exhibition there—that of a little child, "The Pet of the Family," a little three-year-old holding a Japanese doll in blank astonishment, evidently not wishing to associate with the strange little sister. The picture is painted in Mr. Sommer's usual broad and vigorous style, the masses of light and shade being wonderfully well balanced. Carl Moellman, who has been endowed by nature with such a splendid physique, is here showing the world that a healthy, artistic mind should dwell in a well-developed body and that delicacy of touch is not necessarily an attribute of a delicately built body. Our old comrade, Mr. Bartsch, paints with great care and conscientious detail, but he goes too early when he visits Mother Nature. He gets an abundance of the fresh dew in his paintings; the ordinary mortal does not like to get out of bed at four in the morning; it is too chilly. The landscape of Mr. Frank Loyd is a fine example of the coming American school of painting. The summer landscape of Robert Beck is a sweet, refreshing, noonday rest; one hears the chirping of the cricket in his little hiding place and the gentle wave of the zephyr is felt slowly moving the lazy leaves. This man will

certainly belong to the galaxy of great artists some day. The decorative panels painted by B. Wells are indicative of a talent which should be turned toward mural decoration. A successful painter of strong sunlight we see in Mr. French. His picture is one of striking character, and although it had the finest place on the walls, it was there to proclaim its merits by right. Mr. F. M. Seamans' "November," which, in spite of its unfavorable position, still exerted a quiet, dignified force which could not be missed by even the most careless observer, is a fitting mate to the "October," and whosoever bought the first will certainly want to own the latter, as it is a veritable gem, fully expressive of the declining year and the sad recollections of the past, but not entirely devoid of hope for the future. Mr. Seamans has an inexpressibly sad and melancholic strain in his "Day's Done." It is poetry set to color; there are major chords of color harmonies which lose themselves in obscure but deeply affecting strains. Your eye is carried away to a distance and then returns on the wing of a soft, minor tone construction, which suddenly and forcibly lifts the mind to a sort of transfiguration of mixed chords. If it were not for the odd shapes of Mr. Seamans' paintings (the very long and low or the very high and narrow), one would be reminded of Turner's masterpieces of color. In spite of the raging snowstorm, making the streets of New York very unpleasant, the attendance was very satisfactory. The punch, which, it was said, is always the same, is prepared after a secret formula handed down through tradition from Albrecht Durers' time, and its chief efficacy consists in a very delicate gradation, beginning in the early evening with a bland, innocent flavor which would not frighten the most nervous child, but gradually increasing in spiritual lore as the hour of midnight approaches. We of the press have heard it rumored by artists who are not favored with membership in the "Kit Kat" that the members derive many of their strong points from the mystic virtues of this bowl. The sale of the pictures will take place some time in February.

NEARING HIS ANNUAL BATH.

A newspaper of Bangalore, India, prints the following testimonial advertising the goods of a local merchant:

A Speaking Testimonial.
MESSRS. A. LAVENDER & Co.,
BRIGADE ROAD,
Bangalore, 20-8-1901.

"DEAR SIR,

I see you giving insertion for *Daily Post*. Testimonials for the goodness of the Banians, Rugs, and Socks, etc., etc., you now selling very cheaply, as inserted in *Daily Post*. Permit me to inform, for insertion in *Daily Post*, that I purchased one pair of Socks, which I wearing for Bicycle Stockings for the past nine months, for insertion in the *Daily Post*; and I consider they give great satisfaction and must be worn by educated Native gentlemen for insertion in the *Daily Post*."

Yours faithfully

After which Ladies and Gentlemen we shall be glad to see you at the above address.

LEARNED FROM STUDY.

What I know of the art of up-to-date composition I have learned from studying THE INLAND PRINTER.—*Oliver C. Schofield, Augusta, Georgia.*

THE envelope is the garment of a business letter. A man is often gauged by the clothes he wears. An envelope should be well printed, in correct style, if you would heighten the interest of the addressee in its contents. A booklet of envelope corner-cards, giving correct forms, applicable to every vocation, has just been issued by The Inland Printer Company. It will be sent to any address for 25 cents.

COMMERCIAL LITHOGRAPHY.*

BY O. B. GUGLER.

THE first striking feature on entering the artists' room of any large lithographing establishment is the large slabs of stone stored everywhere about, and, later, in the storerooms likewise slabs and thousands of pieces of smaller size, on which are preserved the originals of the work done for the various customers. These large quantities of layer stone nearly all come from Solenhofen, Bavaria. A few come from Canada, Alabama or the Pyrenees. One impression on entering the stoneroom of such a lithographic house is that of a good sized stonemason's yard or a small quarry. The stone, the ink and the paper are the chief items with which the lithographer works.

A stone is a lithographic stone whenever it is partly soluble by acids, takes water readily, is easily soaked by greasy substances, is hard and has no holes or fissures; its composition is fine and similar, its color is gray and uniform, but sometimes of a yellowish tint. The stone is a heavy, calcareous substance, almost pure. Its specific gravity ranging from 2.8 to 2.9—marble is 2.7. It is a homogeneous stone, very fine in composition, free from veins, crystalline or soft spots.

The stones are shipped from Bavaria in comparatively smooth shape and square form, but require some further dressing and shaving to make them perfectly uniform in thickness and exactly true before they are used by the artist or printer. The smallest deviation from parallelity of surface may affect the results obtained by the pressman. Sometimes a stone not true is, with all precautions used, allowed to slip through into the workrooms. Then the many days of patient labor of the artists are lost in a few seconds in the press. The steel bed of the press is not so frangible as the stone, and the latter being uneven, the former, always true and even, breaks the stone. A loss like this is not only a great one of artists' time, but also of the stone. The sizes that are used for printing are large—as large as 45 by 65 inches, and worth from \$200 to \$400 each. When the artist's plate is broken, the loss is complete—the plate must be redrawn, as it can not be photographed usefully, nor electrotyped, nor transferred chemically to another stone.

There are two distinct methods in lithography, which, together, are the ones almost exclusively used in this country. They are called crayon drawing and engraving on stone. In Europe many more, but not, from the American point of view, particularly productive methods, are in use.

For the crayon process the face of the stone (after it has been made perfectly level by knife planing) is ground with quartz sand till the surface is full of tiny holes and mounds ranging from the size of a grain discernible with a microscope, to a size as large as a fine pin-head. The former grain is used for fine work, the latter for coarse work. For graining or polishing, two stones are placed face to face, with water and silver sand mixed between them. The stones are then rubbed together, the upper stone being moved in a circular direction, till a proper grain is given. The quality of the sand is carefully attended to, for a single grain coarser than the usual would cover the stone with scratches, and give the man who is graining, the labor of commencing his work from the beginning again. For with drawings or engravings (the second process before mentioned), the stones after being rubbed together with water and sand are washed with water to get rid of the sand and carefully polished with pumice stone until the face of the stone is bright and smooth.

Stones from which presswork has been done and which are not further required for that purpose, are put into a steel planer and planed off to a depth sufficient to remove all traces of the old job. This is usually less than a sixteenth of an

inch. Then these latter stones are regrained or repolished. From the planing and graining department the stones reach the artists. Interrupting here for a moment the explanation of the mechanical features, we will set forth the chemical part in the art. The broad principle of lithography is, first, in the strong adhesion of greasy substances to the calcareous stone; second, the affinity of one greasy body for another; third, the antipathy of the greasy bodies for water; fourth, capillarity when water is applied to the surface of a stone, remaining only on such portions as are not covered with grease, so that if a roller covered with fatty ink is rolled over the stone, the ink will only adhere to the greasy portions, while the moist parts



THE DAY'S WORK.
Courtesy C. E. Laurence.

will resist the ink and remain clean. The water holds its place in a smooth, even layer, hardly perceptible, based upon the principle of capillarity and the fine uniform chemical and mechanical composition of the stone.

When a sheet of lithographic paper is pressed upon the stone in a lithographic press, by ordinary printing-press methods, it receives an impression in ink of whatever shade or color—from the greasy line or portion only.

When the grained stone reaches the artist he immediately examines it carefully with a magnifying glass, to assure himself that the graining is evenly made and that there are no scratches or holes in the surface. The stone is then carefully brushed to remove all particles of dust, or waste, or dandruff from the artist's hair. The latter being very greasy is particularly noxious and prints with the work. Also in preparing the stone to take the picture extreme care has to be exercised, for so great is its affinity for grease that even a finger-mark will become perpetuated.

In the case of an ordinary color drawing the usual method is to prepare a keystone, that is to say, an outline of the picture together with the black portions. Instead of taking a weak impression on printed paper, a full impression on highly sized or glazed writing-paper is made. Upon it a finely powdered red chalk is sprinkled. Holding the paper by opposite edges it is raised and lowered alternately until the chalk has been

* From Hantke's "Letters on Brewing," with due acknowledgments to well-known trade literature. Copyright, October, 1904, by O. B. Gugler.

brought into contact with every part of the outline. The superfluous chalk is then poured off. The prepared print is then laid upon the stone and passed through the press.

Now comes the task of the expert color artist. These men are masters in the analysis of colors. To them the finest painting is a mechanical color combination. From the color drawing, from which the chalk tracing has been made, the artist makes his color calculations and analysis into its constituent parts. There are a large number of lithographic colors into which a painting may be resolved, and there are separations into few color plates. The finest reproduction of a painting or sketch requires as many plates as the artist decides, through experience, say fifteen to twenty, may be necessary to produce a facsimile or exact copy. From this point downward, to two, three or four colors, the lithographic work is cheaper, or suffers by comparison with the painting the more, the less the number of colors used. An order for the reproduction on stone may be for lithographing in three colors; for example, red, blue and yellow. The result will be lithographic work indeed, but of the very simplest form and not at all suited to all subjects, notably not to life pictures. This simple kind of lithography represents, practically, a drawing plate with a few dashes of color to give a bit of vividness. A bit of real fine water-color work to be exactly imitated by the lithographic process should not be undertaken with less than ten colors, and a copy of any oil painting of quality in not less than twelve, together with a plate to give the imitation of the marks and ridges of the brush and canvas. An experienced artist can, at a glance almost, determine how many colors are requisite to reproduce a painting on stone, where unfettered by questions of price. When price makes some difference to the buyer, owing to large number of copies, that is, size of edition, where expense must be kept low by having the plates extremely detailed and few in number to make presswork little as possible, then the analysis of copy into its constituent parts is one of great study in each case.

To illustrate, the late Sir Charles Eastlake, P.R.A., once ventured to assert that there were sixteen colors or shades visible in a picture by Dan Dyck. The lithographic color expert declared there were only eleven. Accordingly an accurate copy was painted at the National Gallery (London), of the picture, so accurate that it was difficult to discern a difference between the copy and the original. This was duly analyzed and placed on stones, eleven in number, and the eleventh printing disclosed an exact facsimile of the copy and therefore of the original.

Sir Charles Eastlake acknowledged himself beaten and readily paid tribute to the wonderful analytic powers of an artist who could not paint a picture, but could tell just what a picture was made of.

In the ordinary run of work the keystone is used for finishing, but in work of more artistic character it is usual to employ it as a means of getting all other colors in their place, and generally to omit it in printing. In making this keystone it is necessary that there should be lines to either indicate the junction or separation of every color from each other, wherever any kind of distinction has to be observed. In show-cards it is usual to edge nearly all the color with an outline, and this is then all that is necessary for the purpose of a keystone. Circumstances may occur where it is necessary to bring two printings into juxtaposition without the intervention of a separating line of black or other color.

Suppose it to be required to have a line of letters in which the upper half is red and the lower half blue, with a stroke of white to divide them. In this case it would be almost indispensable to make in the keystone a black line, to represent the white one in the finished print; but for this purpose it would not be necessary to make a distinct keystone, because such a small matter as the line described above might be taken out of the stone after the set-offs were made. If the colors were intended to soften into each other, or to overlap each other to

produce another tint, the line would then be used as a mark whereat to stop the solid color, the softening effect being continued beyond it on each side. The keystone is then marked off into colors, each color requiring, as has been said, a separate stone. Of the uncolored outline as many copies are printed as there are to be colors in the finished picture, and each of these serves as a key or guide in determining in what position on each stone the separate color shall be. Each artist then sets to work on his own part of the picture, which is very often, as will be seen by our illustrations, a picture by itself. The master lithographer knows just how many of these pictures will be necessary to achieve a facsimile. It may be that one color will frequently have to be printed over another in order to produce the precise effect.

Naturally the order in which the colors succeed each other is very important and must be carefully considered. But perhaps the great object of the maker of pictures from stones, after the picture in its various phases has been prepared, is to see that each color falls accurately into its proper place on the paper. Nothing is more common in a badly done lithograph than to find in the face of the human subject, say an attractive young lady, the flesh color overlapping the collar or the hat, or even extending itself out into space beyond the ear. All this implies bad "registering."

The drawing on each stone must be made to fit in, or register, with the preceding one, so that as the paper is passed through the printing machine the picture is built up color on color, each, however, being allowed to dry before the next is applied.

When the crayon drawing is finished it is taken to the etching and proving department. The etching of the plate consists in pouring over the crayon drawing a solution—varying in proportions of ingredients to suit different conditions—consisting of water, nitric acid and gum arabic. The acid mixture attacks the virgin stone and forms on its surface and to the depth of about one-sixteenth of an inch, say, a harder shell than the natural stone presents. The acid mixture does not attack any of the crayon work. The crayon with which the work is drawn is a fine, special, hard fat, blackened for convenience and impervious to dilute nitric acid. The etched surface is still an absorbent of water and repellant of grease.

In proving, the plates are tested for register of the colors to each other and to the key plate. Experimental sheets are drawn to try the shades of ink previously determined on by the color artist, so that his first judgment is confirmed or corrected as the case may be. These sheets are called progressive proofs, and are color guides for the steam press operator. They show the development of the picture in its various stages, beginning with the first color. They are carefully marked, showing rotation of colors in printing and annotated with memorandums telling how inks were mixed, thus saving the steam pressman time and worry, as he has to mix his own colors.

The proving of plates of all kinds, except of the very largest size, is done on a lithographic hand-press. This latter differs from ordinary presses in that a scraper goes over the whole plate, while the stone, lying on a flat, level bed, moves backward and forward. The power is applied by a cylinder under the press bed, the cylinder being turned by direct or geared crank handle. The scraper is a thin, flat piece of cherry or maple wood, beveled on the scraping edge and lined with a greased leather strip. The greased strip of leather slides directly over a sheet of zinc which overlies in turn the sheet of paper that is being printed. When the proof is completed, the perfect or correct one is sent to the customer for his acceptance. This completes the crayon process; there follows now the engraving process where work is cut deep and not like crayon, which, as may be deduced, is raised, though a trifle only.

When the features of value have been taken care of first

by correspondence and exchange of ideas, followed with a pencil sketch by a competent workman, then by a satisfactory beautifully colored sketch from the hands of a high staff artist—the drawing is carefully traced (inversely, of course, as in all printing arts) onto a smooth polished stone. The engraving stone—before the tracing is put on it—is smoothly etched over its entire surface with a mixture of nitric acid, which is allowed to remain there and dry. Then the stone is covered with a very simple black or red chalk powder, making it look like black or red slate. This coloring matter in no way affects the stone or the etched surface, but is added only for the convenience of the engraver. The artist can not well see the lines and easily distinguish them when he engraves a white line or scratch on an almost white or gray-white stone. The black or red powder making a deeply colored or contrasting surface with the engraved lines, obviates any strain on the eye and thus also enables speedier work. It is on this temporary colored surface that the inverse tracing of the original design, in its principal features, is made. Then, line for line, and dot for dot, all the fine and coarse features of the principal plate are engraved. If the work is in black only, then every feature is engraved in the first and only stone. If it is of two or more colors, then the principal matter or leading features, or those features of the design which make up the drawing, whether in several or all plates, are put into this first engraving.

When the engraving is completed the deep-cut lines are filled and rubbed in with linseed oil—lithographic stone absorbs oil very readily. The oil is absorbed only where the diamond graver has cut away the hard surface formed by the nitric mixture. Where the shell formed by the nitric mixture is untouched by the graver, the oil that was rubbed over the surface of the stone is easily removed. Then good, black, greasy ink is applied to the surface by means of a dauber—this is called inking in. The lithographic ink adheres to the linseed-oil lines only and is repelled by water that was sprayed onto the stone. Immediately after inking in, several quick, sharp motions of the dauber across the face of the engraving pick up all the superfluous ink and fill the lines of the drawing up solidly.

Daubers are used for inking instead of the rollers used in other styles of lithographic printing, and are made as follows: Two pieces of wood are taken, of convenient size for the stone to be printed and about two inches thick; the underside, which must be flat, should be covered with the coarsest and thickest printers' blanket, stretched and tacked to the sides, and the other with a piece of fine blanket. Charge the coarse one well with thin ink and the fine one with stiffer ink and work them together on the slab until only a small quantity remains on its surface. An impression is then taken from the engraving in the same manner as the impression from the crayon plate with this difference, that while on the crayon plate any paper, wood or cloth, so long as it is smooth, may be used to obtain an impression, the material needed for an impression from the engraving must be more pliable, and to get best results is usually very soft china paper or specially prepared plate or coated paper.

When the work is to be in one color only or in combination with a second color of such simplicity that it can be easily understood, if proved in plain black only, at the same time with the first, then the proofs are made direct from the engraving on proving plate paper. If, however, the colors are numerous, or if there are two of some complexity, what are known as chemical transfer plates are then made. For this purpose an impression is taken on a sheet of china paper.

This china paper is made in Asia, of rice straw or bamboo pulp, and is pliable, soft and strong. Before using, the china or transfer paper, as it is sometimes called, is carefully coated with a fine layer of a starchy composition, easily removable when dissolved in water and of ordinary adhesive quality.

The impression on the china paper is then laid face down

on a stone dampened with a clean rag; the stone had been beautifully polished and is without a speck of dust, grease spot or finger-mark. The stone and impression are then drawn under heavy pressure through a hand press as above described. The adhesive quality of the starchy coating makes the impression, ink, paper and all, adhere tightly to the face of the damp stone. The hand-press pressure has forced most of the greasy ink that was on the impression into the pores of the virgin stone, as will be found when the paper is removed. The china paper sticks very firmly to the stone, and the flooding of the back of it with pure, clear water is necessary to remove it. The water soaking through the fiber in the paper reaches the starchy layer, dissolves it and separates the greasy ink and stone on the one side from the paper. The transfer paper can now be very easily removed and is as pure white as if it had never been imprinted, and the starch has been completely dissolved and disappeared. On the stone is a replica—a chemical transfer to perfection—of the original engraving. The acid mixture is now applied to make the part of the stone that is not to absorb any ink in the printing more resistant to the greasy press and transfer inks, leaving it, however, as ready to absorb water as before. This small or single transfer—called single transfer because there is only one label on the stone—is now carefully rolled up with lithographic inks from a hand roller.

The hand-press roller is made, first, of a central core of hard, heavy wood, about four inches thick and ten inches long, with a handle at right and left exactly like a rolling-pin for breadmaking; second, the core is tightly covered with a flannel coat, and third, the other two coats are covered with calfskin. This last very important coat is made of the finest part of imported French calfskins. These latter are very tightly drawn over the flannel and fastened at the ends by strings or cords. The rough side of the leather, called the grain, is to the outside and serves to suck up the printing-ink, as it is rolled across a flat ink slab covered with a supply of printing-ink. For printing various colors on the hand press a large number of rollers are always on hand, one for each color.

Now an impression is taken on a good, dry paper. A red powder is thrown over the impression, and the lithograph ink being greasy, the powder adheres to it and slides off when the sheet is shaken from all places where there is no ink. This dusted impression is now laid face down on a dry stone, polished smooth and clean, and drawn through the press. The nature of this dusting powder is such that under pressure of the hand press it adheres to the stone and makes a key or guide for the lithographer to draw in on this second stone his second color. The same is done for the third and additional colors. When the color plates are completed in the artist's room they are all transferred. For color proving, original engravings are not used. When transferring, the proofs in colors are made of the label on the stock to be used.

Proofs, after being submitted and found correct, immediately go to the transfer room, where large transfers in contradistinction to single transfers are made for printing in the steam press. If, on the other hand, there are errors or alterations in proofs, and consequently in originals, additional labor, of considerable chemical and mechanical difficulty, and a loss of time are incurred. The charges for changes in plates are often nearly as high as making the originals. When the plates reach the transfer room the problem immediately before us is the calculation of the sheet, i. e., how many can economically be printed on one sheet, and the number of sheets to be run. This question generally is determined by the size, the number of colors and the quantity to be lithographed.

Having determined upon the size of the sheet, or portion of the sheet upon which it is proposed to print, it must be set out with a pair of dividers and ruled with pencil into as many squares, oblongs or other shapes as are to be printed at one time. By the method already described for taking transfers, as many transfers are pulled as are required. They are then

trimmed neatly with scissors, a little within the size of the space marked on paper. With a stiff brush a little thick paste is laid at the corners of the spaces marked, and the transfer carefully laid upon it, sliding or shifting it into position by a pointed penknife, using it, too, to press the transfer upon the pasted portion of the paper to keep it in place. By the help of a straight-edge it is brought into the correct position.

The key plate is the one transferred first, so that it may

manner as before outlined, excepting, of course, some minor details. The large transfer differs from the smaller one in an important feature, namely: That in spite of the necessary care used, some specks or dirt from the dust around the shop or from tools get into the work unobserved. It is, perhaps, to some extent, beyond control. Therefore the cleaning out and perfecting are necessary, such as reducing thickness of lines and taking out spots. The plate having been cleaned



THE FALCONER.

From Japanese cover-design of "Twelve Bronze Falcons," exhibited at World's Columbian Exposition, at Chicago.

be used in the manner the key is used by the artist. In the case of the transferrer, however, the latter has his colors all analyzed and has to observe merely that in sticking up the colors following the key plate there is a correct register of each color to the key. Great care must be used and inordinate cleanliness observed. The damp thumb or finger, as in the drawing stone, may come up and print in the transfer. A magnifying glass is used to observe carefully that there are no particles of dust on the fresh transfer stone. The pulling and making of the transfer from the single plate to the large plate, containing as many as two hundred replicas, is done in the

must now be rolled up again strongly and etched; after etching, the shop proof from the transfer is pulled for the foreman's O. K. Then the transfer, if satisfactory, is rolled up with clean, fresh ink and dusted over with powdered resin. The resin either adheres to or amalgamates with the ink and the combination is then covered with a thin layer of gum arabic, the latter dissolved in water. The last process serves as a protective coat for the plate.

The paper used is an important feature. The paper must be made of raw material that enables it to absorb from the delicate lithograph plate every one of the lines and dots in

their various degrees of fineness and depth. Its surface, too, must be carefully studied. If too hard the lithograph ink will rest on the surface and will not be taken in on the stock well, making the work broken or imperfect. The hardness of the paper may be caused by excessive glue, or by too much calendering in the finishing.

On the other hand, if the paper is too soft, the lithograph ink is absorbed so rapidly and in such large quantities that if the lithographic printer uses the ordinary quantity of ink required by a standard good sheet of paper, the impression appears dull and insufficiently inked. The reason for this is that the ink has all been soaked up by the spongy paper. Again, if the paper is too soft and the lithograph pressman loads enough ink on the sheet in the attempt to give proper depth to color, the impression looks greasy and smeary, instead of sharp and clean as it should on a good sheet.

Allowing, however, that the lithographer has purchased the proper and satisfactory stock, the first thing done is to put it on the scales and weigh it carefully. No stock should be allowed to go through that is not full weight. Sometimes stock runs a little thick or thin for a given weight. This is due to the finishing process where the paper is calendered, that is, rolled or ironed. If rolled too hard, it gets too thin; if too little, too thick. When found correct in weight and grade, the stock is carefully trimmed smooth on all edges and square at all angles, so that in putting sheet for sheet in the lithograph press there will be no doubt about getting one sheet printed in exactly the same position as every other sheet, in each color. The paper stock, when it comes into the lithographic studios fresh from the mill, is still green and contains a certain amount of moisture which is undesirable. The stock must be carefully laid out in thin layers of five sheets, to dry, on racks. It is left in the racks from three days to three weeks, depending on the freshness of the stock, the conditions of the atmosphere and requirements of the presswork. Unless this seasoning process has been gone through, paper is liable to stretch and shrink and bring the lithographing of the various colors out of register to each other. Thus, if the paper is full of moisture when the black-plate transfer stone is being run and the weather grows very dry after the black is run, the paper stock will promptly shrink in size, because the dry weather takes the moisture from the paper quickly. Then, when the next plate is run, the previous black impressions will be too small and the work will either be out of register or possibly make a job that is only fair. In some instances the results are so bad that the entire run must be done over again. When the stock is well seasoned it is taken out of the racks (a rack is a kind of close shelving made of dry, hard-wood strips, to admit free circulation of air), piled near the presses and run in the usual manner of presswork.

Lithographic presses are, in general broad principles, printing machines similar to the machines used for printing from movable types. For the same capacity of size in plate in type presses, lithographic presses are much larger, heavier and more expensive. Lithographic presses are built for extremely accurate work and with particular consideration of the great losses that might be caused by an imperfection in them. The breaking of a stone in the press means a loss of hundreds of dollars in the value of this rare stone alone—not to mention loss of time and possible breaking, in addition, of parts of the machine. All the modern shops run their machines by individual motors with a starting box such as one sees on an ordinary electric street car. These equipments are convenient, not alone for the fact that individual presses can be run at a minimum of cost, but because also a variable speed may be applied for different grades or character of work as required.

The chemical process and most of the mechanical processes of lithographic machine printing, are much like the hand-press proving of colors. Like in proving, each color is run separately, usually the bronze first, then yellow, red, green, black and blue, etc. The machines are different from each other.

In the steam press there are little steel mechanical fingers, to which a man feeds sheet for sheet, that hold the sheets in place on a feed-board until a cylinder grips them. The steel cylinder of the press as it turns on its axis carries the sheet with it and passes it over the lithographic stone, which is firmly fixed in the steel bed of the press. This press bed may be lowered or raised the thousandth part of an inch or more, so that various thicknesses of stone or paper, or both, may be properly spaced for the proper application of pressure, as the bed containing the stone passes back under the cylinder. The impression made, the grippers on this cylinder pass the sheet to a smaller cylinder. This latter is located between the delivery sticks and the larger cylinder. The small cylinder in turning passes the sheets to long, thin sticks, at the delivery end of the press, flying the sheet down on the delivery board flat, face up before the pressman. Then the press makes return or reverse motion, to take up its first position to receive the next sheet. From the delivery board the sheets are taken in layers of twenty-five to fifty sheets and again laid out in racks to dry. From the drying-room the sheets are taken to the cutting machines, cut, and are then ready for shipment.

HOW HEARN GOT THE JOB.

Lafcadio Hearn, at one time in his career, was employed on a daily paper in Cincinnati. He obtained the position by presenting his application in person to the editor.

"We don't need anybody at present," said the editor.

Hearn sat down on a chair, pulled a book out of his pocket, wiped his glasses and smiled.

"I said we don't need anybody," repeated the editor loudly.

"I heard you," replied Hearn affably. "I will just sit here until you happen to need somebody."

That editor was not long in "needing" Hearn. For lack of anything better, the new man was sent out for a descriptive story to be written in the steeple of the Catholic cathedral. When the story was handed in it proved to be a composition rivaling the word-painting feats of a Ruskin or a Gautier.

He pictured the city as it looked from the steeple and imparted to his description something besides beauty. There was reality in it. Persons who had viewed the city from the steeple averred that the story was marvelous for photographic accuracy.

Now, Hearn was so near-sighted that ten feet from his nose all objects were misty and indistinct, and it is doubtful if he could distinguish the nearest house from the point to which he had climbed.—*Fourth Estate*.

A FEW FABLES.

This is the Estimator. What is He Doing? He is Trying to Make Figures. Figures do not Lie. But the Estimator Makes Them.

Who is This? This is the Proprietor. What is He Doing? He is Scratching his Head. Why does he Scratch his Head? Because he can't make Figures like the Estimator.

Do you see the Boy? Yes, I see the Boy. What is the Boy Doing? He is Hiding from the Boss. Why is he Hiding from the Boss? He is Learning to be a Printer. Will he Learn to be a Printer? Perhaps—in a Thousand Years.

PATRIOTIC.

"I can let you have this set bound in morocco, if you prefer," said the book salesman. "No," said Mr. Newrich, "I believe in patronizin' home industry. I'd rather have 'em bound right here in Philadelphia."—*Capital, Washington, D. C.*

SO SAY THEY ALL.

Enclosed please find renewal of subscription for INLAND PRINTER. I would not discontinue receiving it under any consideration.—*Bruce R. Beattie, Peterboro P. O., Ontario.*



Notes on organization, changes in officers, business and social functions, and all matters connected with Typothetæ work are invited for this department.

ORGANIZATION AND A ONE-SIDED CONVERSATION.

BY JOHN C. HILL.

Twenty-five years ago, when the customer made a statement about another printer's price, it was pretty safe to rely on what he said; at least, such was the case in my native city. To-day—well, "the simple faith of a little child" is all right—for a little child. Your particular bunch of customers may be as spotless as the character of Caesar's wife, but some of us have learned to keep both eyes peeled and ears wide open all the time. Does it pay? Ask some one who has got his "knocks," and you won't have to go many blocks to find him, either.

"*Cum grano salis*," with some people, is as dead a phrase as the language in which it is written. There are some folks who would not hesitate a moment about believing an insidious whisper touching his wife's chastity, Othello-like; would swear that his competitor, who beat him out on a price, was a thief and a liar; would roll as a sweet morsel under his tongue a scandal concerning his next-door neighbor—and yet, when a fellow printer tells him that one of his customers is not playing fair, he will not believe it. "Not on your life," he says; "not that man." At the same time the other fellow knows the customer to be so crooked that he can not lie straight in bed, and, for the same reason, can not help lying straight out of it.

Sitting in the office of a large printing establishment the other day, I heard one end of a very interesting conversation touching the shrewdness (?) of a certain buyer of printing, and for the benefit of those printers who still hold on to the idea that customers never misrepresent things, jotted it down for THE INLAND PRINTER.

Mr. Now gave me the substance of Cheapskate's side of the conversation, but I have only written down what I actually heard—Now's straight talk. Here it is:

Ting-a-ling-a-ling.

"Cheapskate Printing Company?"

"This is Upto Now & Co., Park avenue. Have you made a price to Smith & Jones lately on fifty thousand booklets?"

"I suspected as much, but wanted to make sure. Have you been asked to bid?"

"The devil you say! Then they are playing us both for suckers."

"What did they tell me? Why, that you had quoted them."

"No, not yet; I thought there was a louse in the quad-box, and wouldn't make a price without consulting you."

"Sure! Smith came right out flat-footed and said you had quoted eight dollars a thousand."

"Sh-h-h-h! Not so loud; have some respect for Central. I agree with you, though; such double dealing calls for strong language."

"Neither would we. As an off-hand guess, I should say twelve dollars would be nearer right."

"Give 'em a price, of course, but we are not hankering after that kind of business."

"Yes, that wouldn't be a bad idea. Let them see that you are not to be bully-ragged into taking the work for less than it is worth."

"I realize that. It will go to some eight by ten shop, any way. There are always some fellows who swallow everything the customer says."

5-7

"All right; good-by."

"Hello! hello!"

"I just wanted to let you know that the Master Printers' Association is responsible for my calling you up."

"Yes; there are some of us who are dissatisfied with the old order of things, and are trying to bring about a better condition of affairs in this as in some other respects. The Association has done much to—"

"I thought perhaps you had. Did you read it carefully?"

"Well, let me give you a straight tip: Next time you get a circular letter from any printers' organization, read it, study it! The men in charge of this work are not in it for fun; they are striving as best they can to improve conditions and smooth out the rough places, and it is the duty of every printer to look into the work being done."

"Oh, I know; we get that kind of argument right along. But don't you think it is a trifle childish to condemn a movement, especially one backed up by the best employing printers, without examining into its workings? Is it fair either to yourself or 'the other fellow'?"

"You don't want to be classed with the 'has beens.'"

"I didn't mean to infer that, but most of the wide-awake shops are in the Association, and the inference wouldn't be entirely unnatural, you know."

"That's good. I'll send the secretary around and have him explain the whole plan to you. 'Do it Now' is a mighty good motto, too, in this 'getting together' movement."

"Well, in few words, it's just this: A better knowledge of costs, closer friendships among printers, and mutual protection against unscrupulous customers."

"Not at all—glad to talk it over with you any time."

"Good-by."

And so, another lie is nailed. That sounds like a scare head in the party organ during a hot campaign, but it holds considerably more of truth.

It has been estimated that getting born costs the people of the United States \$225,000,000 annually; getting married, \$300,000,000, and getting buried, \$75,000,000. The doctors have all been paid, probably, by father; the parson, too, so far as most of us are concerned, for it is a pretty sure thing that the printer gets a wife soon after he installs his first cylinder, and it is generally a cash transaction, so there is only the undertaker to be reckoned with. Our proportionate part of that \$75,000,000 is—let us see—well, no matter what the exact amount is. Death is the only thing surer than taxes, and the bill will have to be paid sometime by somebody. My argument is this: We ought to get our business in such shape that should a man come in and leave a hundred-dollar job without asking a price, and the shock knocks us out so effectually that it is us to Greenwood along with the other "dead ones," our executor can settle dollar for dollar, pay for the imposing-stone (on which might be appropriately writ, "Here lies one in death who never lied in life") and still have enough left to pay off the hands on Saturday night. And why not? Will you not step off into the cold beyond—or warm, as the case may be—with an easier conscience? Insurance is good, savings banks are all right, so are building associations, but there is a better way. Get right with your competitor, treat him as an honest, honorable gentleman; take his word in preference to a customer's; never cut a price for the sake of getting a "filler"; have nerve enough to say "No!" when the customer says Quads & Spaces will do it for \$5 less, and—but I can't tell it all in two or three stickfuls. Attend some of the meetings of the Master Printers' Association and see what your fellows think of the advisability of getting together. It is right along these lines they are working. Get in the bandwagon and play. No matter how insignificant the part, play it. The third cornet is as necessary to the full harmony of a well-balanced military band as the bemedaled soloist. And, by the way, the virtuoso of to-day played a minor part yesterday.

ANNUAL BANQUET OF THE TYPOTHETAE.



THE annual Franklin Banquet of the Chicago Typothetae was held at the Chicago Athletic Club on January 19, and was very largely attended, among the invited guests being Mr. George H. Ellis, Boston, President of the United Typothetae of America; Mr. William Green, New York, chairman of the Executive Committee, U. T. A.; Mr. John Vance Cheney, Chicago; Mr. John McIntyre, secretary U. T. A.; J. Stearns Cushing, member Executive Committee, U. T. A., Norwood, Massachusetts, and F. C. Nunemacher, Louisville, Kentucky. President A. R. Barnes, of the Chicago Typothetae, presided, and Mr. W. H. French, secretary of the Barnhart Bros. &

Spindler Company, was toastmaster. A handsome souvenir menu, designed and printed by the W. F. Hall Printing Company, was eagerly studied by the guests on account of its artistic qualities as well as the attractions listed on its pages.

President A. R. Barnes appealed to the employers to stand united in the labor fight predicted for July 1. He was followed by National President George Ellis, of Boston, who told of the victory won by the united employers in his city. "It is not a question," he said, "of opposing unionism, but of fighting the abuses of unionism as typified in the closed shop."

An incident of the evening was the launching by T. E. Donnelley of a boom for William F. Hall, of Chicago, for the position of Public Printer at Washington. Speakers from New York, Boston and Louisville pledged their support.

Other speakers were John Vance Cheney, F. C. Nunemacher, of Louisville, Kentucky; William Green, of New York, and J. Stearns Cushing, of Boston.

Stereopticon cartoons by Ike Morgan, hitting some of the more prominent members, were received with applause, a number of the drawings being here reproduced. A number of good stories were told by various members, and Mr. Nunemacher caused consternation by producing a green book which he announced he proposed to read. As the work seemingly consisted of over a hundred pages at least, the banqueters felt a sensation of nervous collapse, and even the self-possessed toastmaster looked worried. The infliction was as follows:

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HISTORY OF PRINTING UP TO THE TIME OF BENJAMIN FRANKLIN AND SINCE.

BY F. C. NUNEMACHER.

Dedicated to the Chicago Typothetae.

Printing is the "embalming fluid" of all the nations, or, to use a more elegant and familiar expression, it is the "art preservative of all arts." The art is first mentioned as being practiced by the Assyrians long before the days of calendars, the printers of the nation shaping the characters they wished to print in soft clay and then baking them, thus, early in the first days of the art, giving impulse to the printer's natural inclination to take the whole bakery.

The Assyrians, while said to be good printers in their day, must have been very poor binders, for we remember the poet said of them, "The Assyrian came down like a wolf on the fold." A good binder, preparing the leaves for either "sheep or calf," would not think it necessary to bear down roughly on the fold for any reason. Following the Assyrians came the Egyptians, who used, it is said, stamps in their printing—not however, rubber stamps, as might be suspected from the lasting "impression" made upon Marc Antony by Cleopatra. It is said that about this time "Roman faces" became popular, and were set often with "thin spaces" between them and the most beautiful Egyptian type. The "galley slaves" in these days were the genuine article, and by the "chains that bound them" were no doubt the original members of the union.

One thousand years ago the Chinese printed and instructed their fellowmen from "raised surfaces," and later taught the Japanese, who have since made such effective "impressions" on the Russians from the "raised surfaces" around Port Arthur. The "proof" of this work is now laid before the world.

After the introduction of printing into Japan, came Gutenberg, with his movable type, who set the pace for the printers in troubles, having them in variety and volume equal to those of any printer of the present age, without the latter-day convenience of a policeman (or sheriff) to whom he can relate them. His rival, Koster, has been declared to be only a myth, but the printer of to-day finds his rival no myth as a "coster" or maker of costs of printing.

After the first printing from movable types, which is said to have occurred between the years 1440 and 1450, it is said by the historian that "printing spread all over Europe," indicating the use of a very



"A GREEN CHAFFEUR"

"THE ELLIS PLANT"

DRAWN FOR STEREOPTICON BY IKE MORGAN.

thin ink, which is accounted for by the fact that the first inks were admixtures of pigment with water.

The first press for printing was no more than an ordinary wine-press, which no doubt accounts in some degree for the convivial nature of printers generally, the "spirit of the craft" having descended from generation to generation. The relations of the two lines of trade were so intimate that frequently much of the contents of a wine-cellar were found in a bookseller.

William Blaeu, a mapmaker of Amsterdam (not, however, the father of "Little Boy Blue"), made many improvements in presses; also Lord Stanhope, who substituted iron for wood in the construction of the presses, as he found the wood wooden do. Thus the iron entered into the soul and body of the press in its infancy.

About this time (1470), Emperor Frederick III. of Germany, called the printers out of their name, by designating them as "Type-potters,"

countries the periods between 1710 and 1840 showed a very inferior quality." Experts say that the date 1840 must have been the year in which the historian wrote that portion of the record, as the recollection of the oldest inhabitant bears no hint of a time when "ink was made with much care," most of the attention of the maker being devoted to the high quality of the cans, labels and prices.

About the year 1774 came the discovery of chlorin, which made it possible to manufacture white paper from rags that were not white. This discovery, while a great blessing in its way as regards the making of paper, has been the greatest drawback to the printer, in that it has to this day made him think that there is some solution that will make a printing business pay that is not a paying printing business.

The historian says "very few improvements were discovered in the art of the bookmaker until about the beginning of the present century. Since 1800, however, every department has changed its procedures.



"YE ANCIENT AND HONORABLE."



TO WASHINGTON OR DUST

DRAWN FOR STEREOPTICON BY IKE MORGAN.

evidently having in mind the Assyrian mud-pie printers in the beginning. (Of late years a very interesting legend has been woven around this name, to the effect that it was originally Greek and should be spelled "Typotheta.") One Peter C. Baker (you will observe that the printing craft holds on to the baker, although the bakery has long since been lost to them) suggested it as being as good a name as any for societies of master printers. Until the summer of 1887 it was applied only to the New York society, but since then to many similar societies all over the country.

After the passing years necessitated the giving up of the baker, the New York type-potters, casting about to commemorate the firm hold which the printers of ancient days had on the bakery, bethought themselves of Ben Franklin and his "well-bread" appearance on the streets of Philadelphia, and established a "loafing" day in his memory, which is now celebrated in the principal cities of America with feasting and rejoicing that the printing trade can not possibly be any worse than it is.

Presses, in the early days, had very significant names; for instance, the "clymer," so called, no doubt, on account of its speed or ability to ride over wrenches, quoins or any article thoughtlessly left upon the face of the forms. Then there was the "Washington," probably so called on account of its accuracy—its days being before those of the frequent use of lye. Among the later names was that of "Smith," evidently chosen to fit the skill of printers who operated it, or because, having run out of names, the makers felt that they should take no undue liberty with the press.

Type was originally cast by the printers themselves, but it proved so profitable that the most conscientious printers gave it up, as they did not consider it fair that they should reap the enormous profits from the printing business and that of typesetting as well; so they cast about for a number of poor but honest individuals to take hold of the business, and neither these typesetters in their lifetime, nor their descendants since, have been able to let go. The hardship put upon these people in making them arrange from time to time devious ways for spending their large income, besides that of obtaining new designs for type, is a crime that will always stand as of record against the printers of the early days. They should have suffered for their craft and continued to make their own type, and not put the burden upon others.

About the year 1400, ink was first made with boiled linseed oil, or some equivalent material, mixed with a pigment. All inks before this date were pigment mixed with water, but appreciating the natural antipathy of all printers, from foreman to errand-boy, to water, internally or externally, in any form, the inkmaker abandoned water and substituted oil. The historian says that "the first ink was made with much care, but it afterwards deteriorated," saying further that "in most

The art has become popularized, its processes have been quickened, and the audiences to which it appealed have been greatly enlarged." "Audiences greatly enlarged" is good! Go to any poolroom or racetrack during the season and you will have a faint idea as to how "bookmaking" appeals to the audiences in becoming "popularized." "Processes quickened" does not begin to express it. Why, oftentimes you lose your money before you bet it. "Improvements" are discovered in bookmaking every moment of the day—at least, the fellow who loses thinks he can improve the next one he makes. 'Tis "bookmaking" all right, but instead of binding in sheep, calf or other skin, it binds the sheep or calf who tries it, and after skinning him brings him up with a "round corner." "Good backing" is essential, and when everything is all right "between the boards," there is hope of a good "beating" when things are "well sewed up." "Gilt-edge" work, however, is seldom done, "marble work" on the green being most popular. "Pasteboards" are all "cut flush" with the "cover" and not "collated" again until the "finish," when the "binder" takes all the "tools" in the house.

Newspapers had been disturbing the peace of mind of the general public for some years, but the printing was slow and laborious. In 1814 an ingenious German, König by name, fixed the London *Times* so that it could be printed more quickly on an improved flat-bed press. This form of press was adopted in Germany, and finally in France, reaching America, in Boston and New York, in 1823. The first cylinder press, however, made its appearance in 1825 or 1826.

Eighty years ago it was quite customary to find expert pressmen who were also expert compositors. Then every one was anxious to learn and work in all branches; now many claim to know all the details of all the branches, but can work only in one.

The historian says that "copper and steel plate printing, a hundred years ago, was given more attention than of late years." The comment further says "copper and steel engraving have been apparently neglected except in bank-notes and similar evidences of indebtedness." This may explain in a measure the neglect, for the average printer's financial condition is such that "notes" are as indispensable to him as they are to a young preacher with a growing family, and "evidences of indebtedness" has a sound so familiar to the printer's ears that he would only handle such work when an absolute necessity.

About this time, among other things, Chicago, the prince of great American cities, or the great city of American prints, or, to be exact, the American city of great prints, was discovered. Chicago was not lost when it was discovered. It was like the ax the Irishman dropped into the river, "not lost, because he knew where it was all the time!" Chicago was there always; all it needed was more people. Why, even in its earliest days it gave indications of its present push, as the prairie-dogs ran

"owl trains" through their "subways" before Fort Dearborn was even given a place on a promoter's map. How things have changed since that name was given to the fort! Then it cost you dear to be born here; now you can be born for nothing, but it costs you dear to live here. There are at least two things in Chicago that have changed, or been turned around to go in exactly the opposite way from which they were originally intended. One of them is the Chicago river, which was made to run up stream instead of down, because it was dammed by the public authorities, and the other is the Franklin Union, which likewise retraced its course because it was damned on all sides by the employing printers.

The progress of the printing industry in Chicago so fully represents the art at its highest stage of perfection that it is hardly worth while to go into details as to the remainder of the universe. The printers of Chicago are always up to date in the way of machinery and facilities for delivery of work before you order it—or even know that you want it. Even their collection departments are run on a sort of "painless dentistry" plan that makes the ink manufacturer and paper mill feel glad that they are allowed to live. Some of the buildings in which the largest printing plants are located are so tall that the next month's rent is frequently due in the basement before the collector gets his pay from the tenants on the top floor, and in many instances the interest can be felt drawing three blocks away. While it is much cheaper to ride on the elevated than to pay rent, and it is said that in some of the apartment houses you have to pay extra for fresh air, in the glue and fertilizer factory district greater liberality is shown, for there you get a new scent every time you draw inspiration from the scenery.

The printing trade in Chicago is like the city in that it is without limitation. The growth of the city in past years has necessitated the moving of the boundary lines so often that it wore them out, and now there are none either north, south or west, the only side on which the growth of the city is restricted being on the eastern edge, where Lake Michigan keeps it in check. In this respect the city is again like the printers, as it is only from the east that either it or they will take water, and it is only taken when they are actually forced to it. There is one detail, however, as to the taking of water by the city authorities which is mentioned with hesitation, as affecting their moral standing, and that is that the city "cribs" all the water it gets from the lake, and no Chicago printer likes water enough to take chances on getting it in that way.

NOTE BY AUTHOR.

The remaining pages of this history were to be expressions from leading employing printers of Chicago (as representatives of the entire universe) as to the superior mechanical facilities of the age, the present state of trade and condition of the labor situation, with a look into the future of the printing industry, but for some unexplainable reason the pages appear this evening to be entirely blank. The author can not explain this condition, as he is unable to say whether the ink faded, the machinery was too intricate, trade was too uncertain, or the labor situation so complex that all the writers decided unanimously to let them all go "blankety-blankety-blank!"

Long and tumultuous applause greeted the author as he closed the book and surrendered it into the hands of the archivist.

Folding doors were opened in the paneling of the room and disclosed at this juncture a stage-setting for a farce showing up some of the peculiarities of competition and modern methods of buying printing, well rendered by gentlemen who act the part every day, presumably, as their work showed a finish only to be obtained by innumerable rehearsals.

Reports of celebrations elsewhere are unavoidably held over owing to lack of space.

SNIDE LIGHTS ON TYPOGRAPHICAL HISTORY.

Gutenberg paused at the end of a line. Between his thumb and index finger he poised a stick. "If I could only rivet this line of type," he muttered, "I'd put Merg. in the shade." Then he heated some more metal.

* * *

Schoeffer regarded his psalter with critical eye. "Oh, I don't know," he said; "this ragged edge is quite as good as the deckle edge they'll make in 1905." Then he trimmed a few more books with a saw.

* * *

Jenson felt he was too late to be the inventor of printing. "But I can make myself solid by my style," he mused. Suiting the action to the sentiment, he pulled out all the leads, and thereby made his type famous.—*The Stick*.

TWENTIETH ANNUAL BANQUET AND BALL OF THE CHICAGO OLD-TIME PRINTERS' ASSOCIATION.

THE one hundred and ninety-ninth anniversary of the birthday of Benjamin Franklin was celebrated by the Chicago Old-Time Printers' Association in its time-honored style, by a banquet and ball, at the Sherman House, Chicago, on Tuesday evening, January 17, and proved one of the most interesting and successful of the many pleasant reunions that the old-timers have held. Wives, sweethearts, pretty girls, old-time printers, young printers, employers, salesmen, business men, officeholders, all kinds united to feast, talk over old times and show either their grace or agility in the dance. A very attractive menu was provided, and was taken care of by about four hundred, Hudson's Orchestra shortening the time between the courses. On assembling in the banquet-room, Frederick K. Tracy asked for order and declared that, owing to the indisposition of President Oliver H. Perry, the exercises would be abbreviated somewhat, and then introduced the Rev. David Beaton, who invoked the divine blessing.

At the close of the banquet Mr. Charles M. Moore, noted as a vocalist, rendered several selections in response to vociferous encores. The speaker of the evening, Judge Orrin N. Carter, was then introduced by Mr. Tracy in a few well-chosen sentences. "Benjamin Franklin, Printer," was the subject of Judge Carter's speech, and the theme was ably treated.

A vote of thanks was passed *viva voce* to Rev. David Beaton, Mr. Charles M. Moore and Judge Carter, after which the floors were cleared and placed in the hands of the floor committee, and the dancing was sustained to an early hour. The committee of arrangements was as follows: Oliver H. Perry, Chairman; William Mill, Secretary; Fred K. Tracy, C. N. Bond, M. H. Madden, James L. Regan, Fred Barnard, H. S. Streat, D. J. Hynes, C. M. Moore, P. J. Cahill, Peter B. Olsen, T. E. Sullivan, John S. Leander, A. H. McLaughlin, Samuel Rastall, James A. Bond, Nicholas Welch, A. B. Adair, John Anderson, John S. Burke, John Canty, William Hack, William Pigott, John W. Troy, Joseph C. Snow, James J. Schock, John McGovern, Isaac D. George, John Gordon.

Mr. William Mill, secretary of the Old-Time Printers' Association, is very desirous of obtaining the photographs, personal history and reminiscences of the membership, as a valuable and interesting record may be acquired, having accumulating value from year to year. In order to aid in this work, THE INLAND PRINTER has pleasure in reproducing the roster of the association, and as next year will be the two-hundredth anniversary of Franklin's birthday, and the celebration will be marked by special features, it is hoped that the membership recorded here will see to it that each one does his part in providing a personal record, as has been suggested.

Anderson, John, 183 North Peoria street.
Abbott, Ephraim, 445 Ogden avenue.
Acres, Standish, 7141 Langley avenue.
Affolter, George, Maywood, Illinois.
Adair, A. B., *Daily News* Composing-room.
Ambrose, George, Oak Park, Illinois.
Ambrose, Joseph D., Oak Park, Illinois.

Bichl, Joseph, *Inter Ocean* Pressroom.
Bond, Charles N., 87 Fifth avenue.
Bond, James A., 87 Fifth avenue.
Boss, Henry R., 232 Irving avenue.
Barlow, Richard, 413 Washington boulevard.
Brock, D. T., *Tribune* Composing-room.
Birns, Garrett, 415 Dearborn street.
Burke, John S., 772 West Polk street.
Brown, A. H., Deming hotel.
Blakely, Charles F., 132 Market street.
Beck, Frank, 1299 West Madison street.
Billings, Thomas H., 85 Fifth avenue.
Balkan, Peter M., County Clerk's office.
Barnard, Fred, 44 La Salle street.
Buckley, John, 87 Fifth avenue.

Burroughs, C. J., 415 Dearborn street, Room 17.
Brown, Charles, 384 North Lafayette street, Grand Rapids, Michigan.

Cahill, P. J., 980 Warren avenue.
Carroll, Thomas, Austin, Illinois.
Clark, D. W., 956 Warren avenue.
Cobb, Charles E., 6325 Monroe avenue.
Considine, D. F., 1632 Fulton street.
Crawford, Mark L., 25 Iowa Circle, Brockville, Ontario.
Coursen, J. R., 61 Market street.
Canty, John, 138 Locust street.
Carolan, Joseph, River Forest, Illinois.
Cahill, W. A., 125 Plymouth place, Room 305.
Colbert, Elias, 2 Groveland Park.
Craig, Adam, 3229 Vernon avenue.

Daly, John R.
Dickson, S. M., 2305 North Ashland avenue.
Day, Thomas, 6744 Perry avenue.
De Brule, Paul, 159 Washington street.
Dennis, W. E., *Record-Herald* Composing-room.
Densler, J. J., 1723 Wrightwood avenue.

Edson, J. M., 71 West Adams street.
Ellis, Thomas N., 520 North Normal parkway.
Edwards, Joseph B., County Clerk's office, County building, 808 West Adams street.

Faul, W. H., 2068 West Adams street.
Fyfe, A. L., 334 Dearborn street.
Figg, R. M., 396 Wabansia avenue.
Faulkner, Thomas H., Faulkner-Ryan Company, 296 Dearborn street.
Farquhar, J. M., United States Industrial Commission, Washington, D. C.
Fields, Thomas F., 128 Fifth avenue.

George, Isaac D., 461 Irving avenue.
Gordon, John, 205 Evergreen avenue.
Gilbert, E. T., 165 South Robey street.
Garner, James, 81 Fifth avenue.
Gunthorp, James, *Journal* Composing-room.
Gindele, Franz, 142 Monroe street.
Gilette, T. S., New Richmond, Michigan.
Gray, James J., Cook County Assessor, 82 Fifth avenue.

Hayde, James, 1710 Deming court.
Hack, William, 789 West Monroe street.
Hawes, W. H., 93 South Jefferson street.
Holloran, John, *Inter Ocean* office.
Hynes, D. J., County Treasurer's office.
Hutchinson, William A., Oak Park, Illinois.
Howard, B. Frank, 2937 Kenmore avenue.
Howe, C. F., Highland Park, Illinois.
Hutchinson, J. B., 2352 State street.
Higgins, John F., 196 Clark street.
Hornstein, John, 22-26 East Randolph street.
Hornstein, George, 22-26 East Randolph street.
Hart, Fred A., Traders building, La Salle street.
Hazlett, George K., 39 Campbell Park.
Hudson, Joseph M., 988½ North Leavitt street.

Jessup, J. R., 134 California avenue.
Johnson, Nels, 1844 Surf street.
Jacobus, Clarence M., 612 West Madison street.
Johnson, Fred, *Drovers' Journal*, Stock Yards.
Johnston, William, 197 Park avenue.

Kearns, Michael, 18 Spruce street.
Kerrott, Edward, 183 North Curtis street.
Keefe, John P., 20 Scott street.
Kelley, D. C., 762 Estes avenue.
Kane, Thomas, 78 Kedzie avenue.

Langley, C. B., 20 Spruce street.
Lyman, Dan J., 365 West Van Buren street.
Langston, John W., 300-306 Dearborn street.
Lewis, W. N., 9754 Winston avenue.
Lee, James L., 2529 Leo street.
Leyda, F. M., 794 West Madison street.
Lauth, J., 94 Rawson street.
Leander, John S., 30 Ashland street.

Madden, M. H., 5037 Indiana avenue.
Mangan, John, 1554 Fulton street.
Moore, Charles M., 5815 Jackson avenue.
Mill, William, 623 North Hoyne avenue.
Meredith, William M., Washington, D. C.

Morrison, W. F., *Inter Ocean* Composing-room.
McCaffrey, John, 73 Hill street.
McCluer, W. F., 800 Sixty-fifth street.
McEvoy, William, 52 Racine avenue.
McGovern, John, 416 South Wood street.
McLaughlin, A. H., 99 Harrison street.
McNamara, James A., 358 Carroll avenue.
McBean, John C., 52 Wisconsin street.
McConnell, John H., 5923 Parnell avenue.
McClevey, W. S., 61 Market street.
McNeal, Sam D., 5904 Erie street.

Newbold, Andrew, 125 Sangamon street.

Oliver, Thomas, 1179 North Western avenue.
O'Meara, W. J., 18 Spruce street.
Oswald, John I., 132 Market street.
Olson, Peter B., County Clerk's office.

Parker, Samuel K., 2461 North Hamlin avenue.
Pigott, William, 1608 West Division street.
Pringle, Montague C., 4502 Forestville avenue.
Perry, O. H., Press Club.
Philbrick, Charles H., 1043 North Clark street.
Pinta, Samuel E., 317 Lombard street, Oak Park, Illinois.
Parsons, W. J., 555 Old Colony building.
Powell, F. M., 327 Dearborn street.
Phillips, R. S., 132 Iowa street.
Pearson, Charles, *Daily News* Composing-room.
Pelton, Frank S., 846 West Monroe street.
Pratt, C. O., 2019 Wilcox avenue.
Pyne, David, 73 Station street.

Rastall, Samuel, 411 Foster avenue.
Reid, Colonel Nate, Press Club.
Regan, James L., 87 Plymouth place.
Ross, Frank, *Tribune* Composing-room.
Reeves, Jay E., 62 Flournoy street.
Rastall, John E., 1089 Victor avenue.

Sheldon, C. F., 399 South Western avenue.
Schock, James J., 71 West Adams street.
Smyth, John M., 154 West Madison street.
Stevens, John B., 227 Euclid avenue, Oak Park, Illinois.
Snow, Joseph C., *Tribune* Composing-room.
Streat, H. S., *Tribune* Composing-room.
Stuart, John, 93 South Jefferson street.
Sullivan, Thomas E., *Tribune* Composing-room.
Stivers, C. G., Melrose Park, Illinois.
Stanger, J. B., 193 Lewis street.
Shepard, L. C., *Inter Ocean* Composing-room.
Splitthoff, Peter, 46 Romsey street, Dorchester, Massachusetts.
Schmidt, Jacob, 1399 North Spaulding avenue.
Strehl, George W., 339 Park avenue.
Shuman, A. Fremont, 1320 Lawrence avenue.
Strong, H. C., 1093 California avenue.
Strahorn, Jesse V., 4403 Greenwood avenue.
Schildhelm, John, 57 Whipple street.

Tracy, F. K., 545 West Jackson boulevard.
Tuttle, C. D., *Daily News* Composing-room.
Troy, John W., 774 West Congress street.
Thomas, Edward G. C., 967 Washtenaw avenue.
Thompson, Harry, 99 Harrison street.

Van Horn, J. G., 9937 Oak avenue.

Wilson, Lee H.
Westlake, Richard, 1066 North Central Park avenue.
Walsh, John R., Chicago National Bank.
Wendorff, Henry J., 1426 Sixtieth street, Brooklyn, New York.
Welsh, Nic, 538 Forty-sixth street.
Wermich, O. F., 130 Lewis street.
Wood, John H., 231 South Robey street.
Ward, John C., 87 Fifth avenue.
Wignall, Thomas, 162 Walnut street.
Wilcox, Miles, 229 North Fifty-second avenue.
Whitman, C. M., 2322 North Forty-second avenue.

ILLUSTRATIONS AN INTERESTING FEATURE.

I have long been a reader of your excellent magazine and have found the excellent illustrations one of its most interesting features, combining as they do in such a splendid manner the effects of good photographs, fine engravings and superior presswork.—H. B. Gilstrap, Chandler, Oklahoma.

ADVERTISING AND ASSOCIATION.*

IF advertising were a science that had been developed to the uttermost and we could lay our advertising plans and calculate our advertising results with arithmetical accuracy, there would be neither room nor excuse for organizations like our own. In the event that we lacked knowledge, each of us would take a text-book into a cozy corner after dinner and absorb its whys and wherefores. Nothing could be simpler.

But we know only too well, after experiences numerous and frequently discouraging, that the only really scientific fact that advertising has thus far established is that one must keep everlastingly at it with eyes and ears and mind wide open, or, failing that, suffer defeat.

Indeed, advertising may never reach a development where it can be declared an exact science, for advertising has to do largely with the mind of man, and the mind of man has never yet been measured by a foot rule.

Then, too, advertising on its present magnificent scale is only a recent development and is consequently still too young a human endeavor to have settled into staid and regular habits. We can simply observe its uncertain steps and draw our own conclusions as to what it will be when it grows up.

Yet, though we realize that there are few hard and fast rules to guide us toward the goal of advertising success, we can not fail to realize that there is such a goal and that we owe it to ourselves and the several businesses in which we are engaged never to forget our destination.

We are confronted with the obligation of knowing as much about this perplexing proposition as it is possible for us to learn. And since it is not within the capacity of any one man or woman to secure a corner on knowledge that can be gained only through experience, there remains for us the simple and not wholly unsatisfactory method of increasing our individual wisdom by adding that which, having been gained by our fellow club members, they are willing to impart to us. If every man were as wise as a dozen, the law of averages would suffer an irreparable fracture, and we stand in no danger of any such catastrophe. Each of us has a proportion of good sense, else we should not continue to occupy our business posts. But if we imagine that we can learn nothing from some one else, we have reached that benighted state where redemption is quite impossible.

This club is founded on the idea that advertising managers are not only in need of further knowledge, but also are anxious to secure it, and mean to do so by exchanging their ideas and experiences for the ideas and experiences of others, which is certainly a fair proposition. Our membership is limited to the representatives of manufacturing establishments, in order that our time may not be occupied hearing ideas and experiences in a line so entirely different as to be of little use to us.

The time of business men is a valuable asset. Our membership includes both sales and advertising managers, because if there be a unit, then we propose to demonstrate, in our humble way, how easy it is to remedy one of the most flagrant faults of present-day advertising.

What is advertising?

A widely discussed and greatly misunderstood undertaking, advertising seems simply to be salesmanship on paper. It is true that some business houses think otherwise and advertise merely for publicity's sake and are indifferent whether advertising is a paying proposition or not. But there are also business houses that keep the bankruptcy court busy. And we are genuinely sorry for both kinds.

If advertising does not sell goods, directly or indirectly, it represents an unwarranted and inexcusable waste of good money. And the advertising department that prepares copy,

or selects media, or issues catalogues, or transacts any other business in the name of advertising and does not keep constantly in mind that its sole purpose every minute of every day is to sell goods ought to be either wholly abolished or thoroughly renovated.

True, it is often extremely difficult to trace results, and it is equally true just as often that many concerns consider inquiries to be results, when in fact they are not. But, whether we can accurately trace results or not, and whether we consider that inquiries are results or not, there can be no doubt that we mistake our profession if we use up printers' ink and space and money for any other purpose than making the reader believe that our goods are *the* goods and *the* only goods that will exactly suit his purpose.

If we do keep constantly in mind that our purpose is to influence the reader so that eventually we shall win his patronage, then we differ from salesmen only as to methods and not as to purpose, and consequently we are most assuredly a part of the sales department.

Having declared that the advertising department is incorporated in the sales department, the next step is to declare that the sales manager ought to have an earnest interest in advertising, to understand its advantages and opportunities, and to be in fact the advertising manager.

We are extremely prone in this day and age to fancy that we are independent of one another, when, on the contrary, we are the most dependable beings possible to imagine. We neither live to ourselves nor die to ourselves. As the Apostle Paul said: We are all members of one body. But he also added that we can not all be head or ears or eyes. Some of us must of necessity be arms and others have to be stomachs. In fact, the advertising department may properly be considered the stomach of the business body, for while it devours money in vast quantities, yet it provides that stimulating and sustaining influence which in the human body is known as rich, red blood.

Speaking of independence, is it not true that we sometimes attempt to be too independent?

Find a concern where the advertising manager thinks constantly of sales and where the sales manager is in full harmony with the plans and purposes of the advertising manager and you find a team that will accomplish infinitely more than can possibly be accomplished where the advertising manager prints pretty half-tones and high-sounding phrases, irrespective of sales, and where the sales manager looks upon the advertising department as a harmless and probably unnecessary branch of the business, which relies upon him for sustenance.

Given a united sale and advertising department and friction is eliminated. There can be no jealousy, for no single department was ever jealous of itself. And when the sales manager is so deeply grounded in advertising that teaches his salesmen in what respects it is their constant helper, he will find his men becoming of the same opinion and infinitely more effective in their work by reason of that opinion.

Thoughts are things. Believe that you can not accomplish a specific thing and you can prevent defeat only by abandoning the effort. Believe that your goods are better than your competitors and you are at once equipped to convince others. So, too, if the salesmen are taught that advertising is helpful to them by one who so believes, then of their own accord they will soon be trying to learn in what respect it could be even more helpful, thereby putting themselves in position to give the advertising manager suggestions which will aid him and consequently themselves and the house. After all, it is the heartiest coöperation that brings forth the best results, no matter what the line of business in which one is engaged.

We aim by admitting to membership both sales managers and advertising managers to secure that appreciation of each other's efforts and that harmony of operation which can not but secure an enlarged measure of success. If we can accom-

* Address delivered at the first banquet of the Manufacturers' Advertising Club, Hotel Hollenden, Cleveland, Ohio, November 14, 1904, by Charles W. Mears, Winton Carriage Motor Company.

plish that, the Manufacturers' Advertising Club will have scored a notable business triumph.

When we contemplate the vast manufacturing interests of the city of Cleveland and consider that each of these interests owes its being and its progress to strong and resourceful men and women, we gain a faint idea of the great array of talent from which we may recruit a large and mutually profitable membership. Fancy what an interchange of ideas among such men and women will mean to each of us. The outlook is assuredly brilliant with promise.

Real genius does not altogether consist of originating new ideas. If one of us should be able to take another's ideas, and, without being a mere copyist, adapt them successfully to his business, he has done a thing as useful and as creditable as though he had been the parent of that idea.

After all there is really nothing new under the sun. The chief difficulty is that we have not yet rediscovered all the old things. We take to ourselves too much credit for originality. Nor do we mean to be mere copyists. In fact, it is so difficult a thing to be a copyist that most of us would fail if we tried. We confess our inability in that direction, and without being copyists we can freshen our minds with the ideas of others.

It is an undeniable fact that, working along the same line year after year, describing the same products to the same customers, one is apt to fall into so deep a rut that it is impossible to extricate oneself unaided. The attention of the customer becomes listless and the advertising matter fails of its desired effect.

By discussing ways and means with others engaged in selling different products as to the best means of reaching the trade, with debates as to the advantages and disadvantages of various methods of advertising, showing the results obtained, and by putting up for criticism each other's advertising matter, the members of this club are highly benefited and the standard of our advertising is raised to a higher level. We absorb the enthusiasm that comes from numbers and secure the benefits that accrue from honest criticism. And we leave each meeting with the assurance that we are the gainers for having been present. Frequently we have visiting speakers such as honor us to-night, men noted for their special knowledge in special branches of advertising. And from coming into contact with such men we benefit greatly. Then, too, there is a development of the social spirit, and none will deny that man is distinctly a social animal.

NEW STYLES IN WEDDING STATIONERY.

Fashion has decided that there are to be several changes in the styles of wedding invitations. For instance, the size which good taste deems correct is 5 by 6 inches, to be folded once. At all times freak styles are in use by some persons, but not by those noted for conservative tastes. Thick, heavy, dull-finished paper is what all the smartest stationers sell for the invitations. Never is color permissible on a wedding invitation; it should be kept as pure white as is the gown or bridal veil. If one's coat of arms is to be used, which is perfectly proper, it should be simply embossed, but totally without illumination. In the event of using the coat of arms, it appears both on the invitation and on the reception card, or it may be used simply on the invitation alone.

Two other sizes of paper besides the one first mentioned are being used. One is 6 $\frac{1}{4}$ by 5 $\frac{3}{4}$ inches, the other is 6 by 7 $\frac{1}{4}$ inches.

The excuse for using the largest size stationery is that with the old English engraving the matter takes up more space. Good spacing is as necessary in invitations as in book-cover designing or other artwork. Old English lettering on modish invitations still obtains. The graceful, quaint form, expressive of so much dignity and refinement, doubtless is largely responsible for its continued popularity. The

easy flowing script moderately shaded, with a clean hair-line, is used largely by conservative women who are loth to depart from old customs or be the first to follow after strange gods.

The very newest style of lettering is the French script. It is a cross between Old English and script. One of the biggest houses in the city is making a specialty of wedding invitations done in the new style, but another house, which ranks equally as high, will not use it at all. The French script is more vertical than the other, much more ornate, and has a great deal of shading. Roman lettering and the block type are used almost exclusively on visiting cards. A modern wedding invitation is quite a formal affair nowadays, for, besides the invitation proper, there is the card to the reception, the card to the church, and there may be a pew card beside.

The pew card is not generally in use, but it has been found, in the event of big church weddings, that it does away with a good deal of confusion in seating as well as unpleasant feeling.

Everything is written out nowadays in invitations, both for weddings and receptions. The date, time and address are written in full, never abbreviated. To-day the bride's parents "request the honor of your presence" at the church and "the pleasure of your company" at the house.

Another new wrinkle, which holds good not only for wedding receptions but afternoon affairs as well, is that the hours for the entertainment are not limited. The invitation will read, "Mrs. John Quincy Smith requests the honor of your company on Saturday afternoon at half past four," instead of from "nine to eleven," or whatever the time may be.

The fashion for writing in the name of the person to whom the invitation is addressed is still considered good form. Sometimes, in the case of a house wedding, if the reception is to be large and only a few intimate friends asked to the ceremony, the invitation will read, "Mr. and Mrs. John Quincy Smith request the pleasure of your company at the marriage reception of their daughter," etc., while a card for the ceremony will only be enclosed to a favored few.

For afternoon receptions the cards vary in size. The two most popular measure 5 by 3 $\frac{1}{4}$ inches and 3 $\frac{1}{2}$ by 5 $\frac{1}{2}$ inches.

For receptions the wording is much the same as for weddings. For instance: "Mr. and Mrs. John Quincy Smith request the pleasure of your company on the evening of Wednesday, the tenth of June, from nine until eleven o'clock, eighteen hundred and fifty-three Madison avenue." In the lower left-hand corner will be the letters "R. S. V. P."—*New York Telegram.*

THE PRESS.

I am a king, a paradox, a fiend;
The world's great pulse, the life-blood of its trade;
A hell of vice, a shrine where nuns have prayed;
A sesame to all that craft has screened.
I am the Proteus of the teeming earth,
Minerva-born and offspring of the pen,
A mighty schoolhouse for the minds of men,
A messenger of love and death and birth.
I am the field where bloodless wars are fought,
The knife that cuts into the heart of shame,
The hand that weaves the laurel wreath of fame,
The advocate of labor and of art.
I am the searchlight justice turns on crime;
I crush, exalt and lead the stumbling throng,
I give the world its laughter, tears and song.
Behold in me the masterpiece of time.
Ah, mine the power no mortal can suppress!
I am your slave — command me if you care —
I am your master — spurn me if you dare!
Let emperors homage pay — I am the Press.

— *Los Angeles Herald.*

THE INLAND PRINTER is so valuable that I fail to see how any printer can possibly get along without it.—*A. C. M. Hiester, Annville, Pennsylvania.*

Our Question Box

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

IMITATION TYPEWRITING.—F. J. Ryder, Portland, Oregon: How can a facsimile of typewriting be produced? *Answer.*—See articles on "Practical Platen Presswork," now running in THE INLAND PRINTER.

PRINTING ON CELLULOID.—J. M. S., Pittsburg, Pennsylvania: Can I find information in regard to printing on celluloid in any recent number of THE INLAND PRINTER? *Answer.*—See page 367 of the December, 1904, issue.

LARGE JOBBING PRESS.—J. H. Robusto, Croton Falls, New York: Where can I obtain a low-priced press with bed 20 by 25 inches, adapted to printing auction-bills, etc.? *Answer.*—A. F. Wanner & Co., 298 Dearborn street, Chicago, sell such presses, new and secondhand.

WASH FOR ROLLERS.—Pennock Brothers, Mount Victory, Ohio: What is the best roller wash, gasoline or kerosene? *Answer.*—Benzin is best, because it contains just enough oil to allow time for wiping before it dries on the rollers. Kerosene is next best; but gasoline is objectionable because it dries too quickly.

EQUIPMENT FOR STEEL-DIE AND COPPERPLATE WORK.—White & Davis, Seattle, Washington: Where can equipment for doing steel-die and copperplate work be obtained? *Answer.*—Address the American Steel & Copper Plate Company, 150 Nassau street, New York city, or the Fuchs & Lang Manufacturing Company, 29 Warren street, New York city.

BINDERY GLUING MACHINE.—Tri-City Lithographing & Printing Company, Davenport, Iowa: Is there a machine made for the purpose of avoiding the necessity of applying paste by hand in bindery work? *Answer.*—The Gibbs-Brower Company, 150 Nassau street, New York city, manufacture such a machine, known as the "Coverall" gluing machine.

GAS-PRESSURE GOVERNOR.—E. J. Lawry, Invercargill, New Zealand: Where can I obtain a gas-pressure governor (which British agents are unable to supply), and at what price? *Answer.*—Such a pressure governor as you wish can be obtained from the Mergenthaler Linotype Company, New York, San Francisco or Chicago; size one inch, for three machines; price \$7.50.

GUIDE TO ESTIMATING.—A. S. Crawford, Cincinnati, Ohio: I am looking for a book which explains in a simple way how to figure the cost of composition, make-ready and presswork. *Answer.*—"The Employing Printer's Price-list," seventh edition, 1904, price \$1, and "The Cost of Printing," by F. W. Baltes, price \$1.50, are books which will meet your need. Sent to any address by The Inland Printer Company on receipt of price.

STATIONERY SAMPLE-BOOK.—C. P. & P. Company, Pittsburg, Pennsylvania: Where is there a book published filled with different kinds of stationery, tally cards, advertising cards, etc., and what is the price? *Answer.*—The J. W. Butler Paper Company, 212-218 Monroe street, Chicago, or any house dealing in fancy stationery, will send such a book of samples for a nominal sum, which is refunded on receipt of the inquirer's first order.

EMBOSSING-WAX.—J. W. Clay, Charlotte, North Carolina: Please give a formula for embossing-wax. *Answer.*—Use jeweler's wax, if obtainable; otherwise, sealing-wax. Heat

the wax, apply to the tympan; heat the die, and take an impression in the wax while the die is warm. Full instructions in regard to embossing may be found in "A Practical Guide to Embossing," price 75 cents; sent postpaid by The Inland Printer Company on receipt of price.

PRINTING-PRESSES WITH TYMPAN OR OFFSET SHEET.—Dennis A. Manson, Washington, D. C.: Please give makes of printing-presses which use a tympan or offset sheet. *Answer.*—C. B. Cottrell & Sons Company, Westerly, Rhode Island, manufactures a press using a shifting tympan; the Goss Printing Press Company, 732 South Paulina street, Chicago, manufactures one with a roll offset sheet, and Walter Scott & Co., Plainfield, New Jersey, manufactures one with a roll offset device.

FRANKLIN'S "POOR RICHARD" PROVERBS.—"Regular Reader," Louisville, Kentucky: Kindly advise if there is a book published giving the proverbs of Benjamin Franklin as they appeared in "Poor Richard's Almanack," and where same could be obtained. *Answer.*—These are to be found in the Thumb Nail Series, 32mo, stamped leather, gilt edge, \$1; and in the Remarque Literary Classics Series, 24mo, 40 cents, leather 75 cents, limp chamois \$1.25, full brocade silk padded, \$1.50. Any of these editions will be sent postpaid on receipt of price by The Inland Printer Company.

CUTTING AND SCORING OF CARDBOARD.—D. Wotton, West Bromwick, England: A member of our firm, when on a visit to the United States recently, saw good cylinders running on cardboard boxes, cutting and scoring, but he did not look for details. What metal was used on the cylinder, and by what means was it drawn perfectly tight? *Answer.*—Cutting and scoring of cardboard is done in this country on cylinder presses of the ordinary type. A thin sheet of zinc is sometimes under the draw-sheet, and steel rule used for cutting and scoring.

"BABY" LINOTYPE.—The Charles G. Harrison Printing Company, Greensboro, North Carolina: Please give any information available about the machine for casting and setting type (apparently much like the Linotype, but simpler and cheaper) about to be manufactured by a Canadian concern, or the address of the latter. *Answer.*—The Canadian-American Linotype Company, Toronto, Canada, has placed on the Canadian market a machine called the "Baby" Linotype, a modified form of the standard machine, a full description of which we hope to be able to give in a future number of THE INLAND PRINTER.

COMPOUND FOR EMBOSSING DIES.—Pointer Printing Works, Miamiville, Ohio: There is one ingredient used in making papier-maché dies that I find very expensive and not kept on the shelves in drug stores in general—barytes. Is there no substitute that would harden the die sufficiently? *Answer.*—A ready-made compound for embossing is sold by the Burbank Engraving Company, 55 Oliver street, Boston. Another compound, just placed on the market by the J. W. Paxson Company, 1021 North Delaware avenue, Philadelphia, Pennsylvania, requires mixing with equal parts of silicate of soda and fish glue.

ALTERNATING-CURRENT MOTORS.—Grand Junction Printing Company, Grand Junction, Colorado: We are in need of an alternating-current motor for our Linotype machine. The plant here gives an alternating current of one hundred volts, sixty cycles, single phase. Where can motor be procured? *Answer.*—The Wagner Electric Company, 204 Dearborn street, Chicago; the Emerson Electric Company, Twenty-first and Washington streets, Chicago, and the General Electric Company, Schenectady, New York, make suitable alternating-current motors at prices which range from \$88 for the two former to \$132 for the latter.

ARMY PRESS FOR NEWSPAPER PRINTING.—C. D., Barton, Maryland: Can average newspaper printing be done on an

Army press? *Answer.*—The Army press is a small press, once made by the Cincinnati Type Foundry, and was much used during the Civil War. It has a cylinder turned by a crank by hand, which drew the bed under the cylinder and gave the impression to the sheet laid upon the form. It is a small affair, without base or supports, being adapted for convenient transportation from place to place. Fair printing can be done on it. A few secondhand Army presses are for sale by W. G. Walker, Madison, Wisconsin.

TABBING GLUE; CHECK-BOOK AND BLANK-BOOK BINDING.—Ernest W. Summers, Sumpter, Oregon: (1) Please give a receipt for tabbing glue. (2) Do the works on bookbinding handled by THE INLAND PRINTER treat of check-book and blank-book binding? *Answer.*—(1) It will be found more satisfactory to buy tabbing glue, which may be obtained of Gane Brothers & Co., 116 Market street, Chicago, or of Slade, Hipp & Meloy, 139 Lake street, Chicago. (2) THE INLAND PRINTER's books on bookbinding deal entirely with job and edition binding. Articles on check-book and blank-book work may be found in THE INLAND PRINTERS for 1902-1903.

MAKING-READY CUTS.—Jacob North & Co., Lincoln, Nebraska: Is it the duty of the composing-room or of the pressroom to see that half-tone cuts are made type-high? *Answer.*—It is the custom to leave the cuts for the pressman to make type-high, but logically and from every point of economy cuts should be tested by gauge by the make-up before the pages are made up, or, if plates that do not go through the hands of the make-up, then they should be tested by the lock-up. It would be as reasonable to send defective letter to the pressroom as to send cuts that are not correct, but this is one of the foolish practices that the composing-room persists in.

ESTIMATING ON PRINTING AND BLANK-BOOK WORK.—T. E. Basham, Louisville, Kentucky: Is there a work published as a guide to figuring on printing and blank-book work? *Answer.*—“The Employing Printer's Price-list,” 1904, price \$1, will be found a satisfactory and reliable guide to estimating, both on general printing and on blank-book work, and will be sent postpaid on receipt of price by The Inland Printer Company. “Cost of Printing,” by F. W. Baltes, price \$1.50, and “How to Make Money in the Printing Business,” by Paul Nathan, price \$3, are also useful books on this subject, and either will be sent postpaid on receipt of price by The Inland Printer Company.

IMPOSITION FOR HAND-FOLDING.—F. T., Sioux City, Iowa: What is the method of folding a 25 by 38 sheet of thirty-two pages, run sheetwise, most used in folding by hand? Is the practice of imposing the form with pages 1 of the outside and 2 of the inside form on the outer end, so as to necessitate folding from you and to the edge of the sheet only, a more common practice than that of laying them on the inside so as to fold toward you and use the printed matter as guide? If the stock is cut to exact size—that is, trimmed so that the folding can be done to the edge of the sheet—which style would be the more advantageous? *Answer.*—A thirty-two-page form printed sheetwise is made up the same as a thirty-two-page work-and-turn. The thirty-two-page work-and-turn is made from the inside, which brings the press nipper and folder nipper to the cut edge of the sheet. The sheetwise form consists of the same form split into sixteens, and therefore the cut edges of the work-and-turn become the nipper edges of the sheetwise form. The low folio should feed to the side guide. Always draw toward you in folding by hand, and fold to the folio instead of the edge of sheet.

MUST HAVE IT.

THE INLAND PRINTER is such a fine journal and has helped me so much in learning my trade that I can not afford to have it stopped.—M. F. Branch, Crystal, Michigan.

EULOGIZES THE TECHNICAL PRESS.

In an address on “The Economics of Advertising and the Principles of the Technical Journal,” by Emerson P. Harris, before the recent annual meeting of the American Trade Press Association in New York, were included some interesting results of a lifetime spent in trade journalism.

“The specialized journal,” said Mr. Harris, “including the technical press, takes a long step in advance when it classifies its announcements, and selects its readers, so as to address only those who are interested, and unites them with the subject matter which causes the reader to automatically seek the paper.

“In the technical paper, a well-edited advertising department greatly enhances the value to the reader. The editor accords the advertiser a respectful hearing. The technical paper reaches the right party at the right time and in the right way.

“As advertising is the modern selling machine, the technical paper is the most perfect advertising machine thus far evolved. The technical paper is built on lines to render the best possible service to the advertiser in the most economic manner.

“The technical journal rests upon the fact that success and satisfaction in any business, trade or profession, depend upon knowing how. As in ancient Britain, the knowing man was King, so to-day the man who knows prevails. The industrial supremacy which America enjoys to-day is largely due to the high character of its technical press, and its wide diffusion of practical knowledge.

“The province of the technical journal is, therefore, to be the greatest possible source of help, by giving the maximum of information, suggestion and opinion relating to the business to which it caters.

“The reader wants to obtain the maximum of result with the minimum of effort as to methods and appliances. He is open-minded.

“While the editor should seek to originate as much as possible, probably the greatest value of the average technical paper lies in the reports it can give of what people are doing, how they are doing it, what they are trying to do and failing. In fact, the journal is a clearing-house more than a fountain of information.

“I believe that the conception of editing a technical journal is destined to undergo some change. The first need, it seems to me, is to make the information the paper contains more get-at-able. That the whisper of the editor through pages of solid six-point will be listened to by the reader, while the advertiser must shout with poster type, is a mistake. There should be much more display in the reading-matter columns of the paper, and perhaps less in the advertising columns.”

THE EDITOR AND THE DOCTOR.

The following is again going the rounds:

If an editor makes a mistake he has to apologize for it, but if a doctor makes a mistake he buries it.

If the editor makes one there is a lawsuit, swearing and the smell of sulphur, but if the doctor makes one there is a funeral, cut flowers and a smell of varnish.

A doctor can use a word a yard long without knowing what it means, but if the editor uses it, he has to spell it.

If the doctor goes to see another man's wife he charges for the visit, but if the editor goes to see another man's wife he gets a charge of buckshot.

When a doctor gets drunk it's a case of “overcome by heat,” and if he dies it is heart trouble.

When an editor gets drunk it's a case of too much booze, and if he dies it's a case of delirium tremens.

Any old college can make a doctor.

You can't make an editor, he has to be born.

ISSHIKI PRINTERS, OF TOKYO.

Among the visitors to The Inland Printer Technical Exhibit during the St. Louis Fair last summer was Mr. Tadao Isshiki, proprietor of the Isshiki Printers, Tokyo, Japan. Mr. Isshiki had catalogued all the things he desired to know very carefully and nothing escaped his notice or questioning. He purchased machinery, type, etc., in this country and expressed a determination of returning for supplies in the near future. Specimens of the work of his establishment now come to hand and compare favorably in many particulars with the standard offices of America, and in some



TADAO ISSHIKI.

respects far excel the best. A "Handbook of Information for Shippers and Passengers by the Steamers of the Nippon Yusen Kaisha," is an interesting work of over three hundred and thirty pages of text and half-tone illustrations. The humidity of the climate and the error of trying to manufacture their own ink made the production of this book exceedingly difficult, the sheets not drying for upward of a week. Notwithstanding this, the pages show no trace of offset or smearing, though the cuts are somewhat flat, due to lack of suitable ink and insufficient impression. A specimen book of type and ornaments is highly creditable from every point of view, one of the most interesting exhibits being a map of Japan and Korean coast, composed of type ornaments, borders and tint-blocks. A portrait of Mr. Isshiki and views of his office, together with a reproduction of some of his specimens, are shown herewith.

IN THE "THINSIDE INN."

THE INSIDE INN, ST. LOUIS, MO., Thursday.—I am comfortably situated in the Thinside Inn, which is a pleasant little tavern about as big as the Missouri valley. It is built of lath, scantling, jute bagging, wall-paper and paint and is very substantial. A heavy man can climb all over it. I saw three bell boys carrying the bill for a night's lodging up to the fourth floor just now, and the beams didn't sag much. The management is careful, though. It puts all new guests on the ground floor. After they have paid their bill for the first day they put

them on the second floor. By the time a man has paid his bill for two days he is light enough to go up on the third floor with safety. When he has stayed a week they have to put weights in his pocket to keep him from shooting up through the roof.

I got into the Inn at 9 o'clock, and I was ninety-sixth in line. When I got to the clerk he turned me upside down and



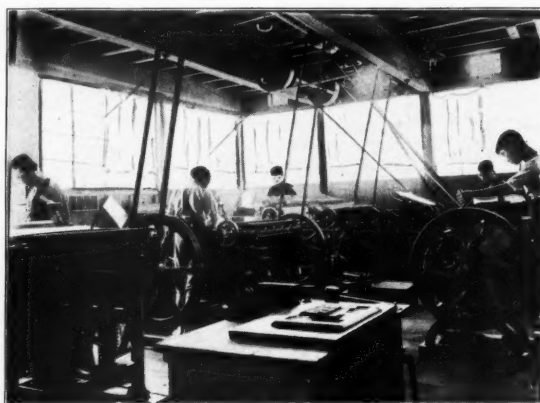
BUSINESS OFFICE OF THE ISSHIKI PRINTERS, TOKYO.

shook me. Then he counted what fell out of my pockets, told me to register and handed me a blue ticket for a bell boy.

"You have enough money for four days," he said. "Go to the cashier and settle."

My room is No. 5415, three blocks from the public square and a mile south of the buffet. When I got my receipt and my bell boy I sat down and waited an hour for a street car. But they told me there wasn't a line in the whole place—not even a hack line. I had to walk all the way to my room—wore out two bell boys on the way, but there were plenty more. There are more bell boys than there are guests in the Inn. They use 'em for change. When you give the clerk \$5 for your room he hands you back \$2 and a bell boy.

My room is a little far away for meals, but I make it nicely. I start for supper at 9 A.M., and stop for lunch on the



PRESSROOM, ISSHIKI PRINTERS, TOKYO.

way with a friend I know in room No. 2507. But a friend of mine who lives in room No. 7649 is up against it. He has got two days behind with his meals living out in the country at the rear end of the hotel. Finally he found that he was

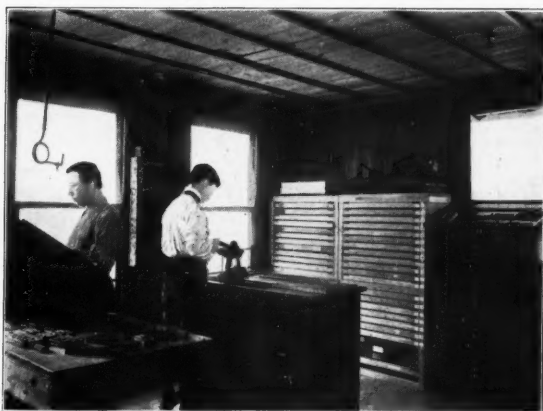
nearer Moberly, Missouri, than he was to the dining-room, so now he walks over to Moberly every morning.

The Inn is a fine place. They treat you right and do their best to make you feel at home. I wanted the clerk to come out and play a game of bottle pool with me this morning, and he said he would just as soon as he had 114 new guests taken care of. But when he got through with them there were 119 more waiting, so we had to give it up. He didn't remember me this morning until I told him my name. I wonder why that was?

Maybe I will write some more about the Inn to-morrow. I am going out now to examine the exposition.—*Exchange*.

OLD-TIME PRINTING.

In the very early days of printing, it is, we believe, pretty generally acknowledged that wooden types were alone used, and the difference of opinion among experts seems to be as to whether, as the art of printing improved, types of lead were cast in soft lead matrices stamped by means of wooden



COMPOSING-ROOM, ISSHIKI PRINTERS, TOKYO.

punches, or whether the type was cast in brass matrices stamped by means of steel punches. Most authorities on the subject seem to be in favor of the latter theory, while Mr. T. E. Hodgkin maintains that the former is quite possible, and, moreover, was much more likely to be practiced than the other, on account of the difficulty of making steel punches; and he is not satisfied with theorizing alone, for, in addition to writing, in his latest book, a character on "The Evolution of the Type-Mould," he has carried out a series of experiments. In many of the early writings on the subject of typography, even as far back as 1471, frequent allusions are made to metals harder than lead being used, and it has been inferred, therefore, that these metals were used for type. Some modern writers consider that as the first wooden types gradually gave way to metal ones, these latter were merely little blocks of hard metal cast of the same shape as the wooden types, but with characters in reverse engraved on the end by hand. Mr. Hodgkin, however, thinks that all the early allusions to the use of hard metal in typography may refer to the punches which were used for striking the leaden matrices in which leaden types were cast, and not for the actual type themselves, and that the hard metal alluded to need not have been brass or bronze, or steel, but some softer metal.—*Printer and Publisher*.

AN OLD FRIEND.

I do not want to miss one number of THE INLAND PRINTER. Have been its constant reader for nearly ten years and owe more than I can tell to its teaching.—*D. Grant Smith, Grafton, West Virginia*.

THE OLD RELIABLE.

"Come and see my new feeder," said Mr. Quadrat. "It works on quite different lines from others. It has a circular-sweeping, radial motion and most wonderful means of correcting any little error which its first movement may have caused. It is fitted with supple feelers which are tipped with protecting shields of horn. The feeder is wonderfully adapted to suit the varying pace of the machine. It has a power of instantly checking the machine if a slip should have been made. It can be taken off one machine and within five seconds can be at work on another, although the first may be as small as a foolscap folio platen, and the machine to which it is transferred as large as a 60 by 40 perfecter.

"The feeder is of delicate construction, some parts of it particularly needing to be kept in a warm temperature, and for that reason it is almost invariably covered (except for its radial extension and the horn-tipped feelers) in a warm covering, often of prepared wool, with even some portion protected by leather. No one can use this feeder within at any rate a specified time without my consent or apart from my being compensated."

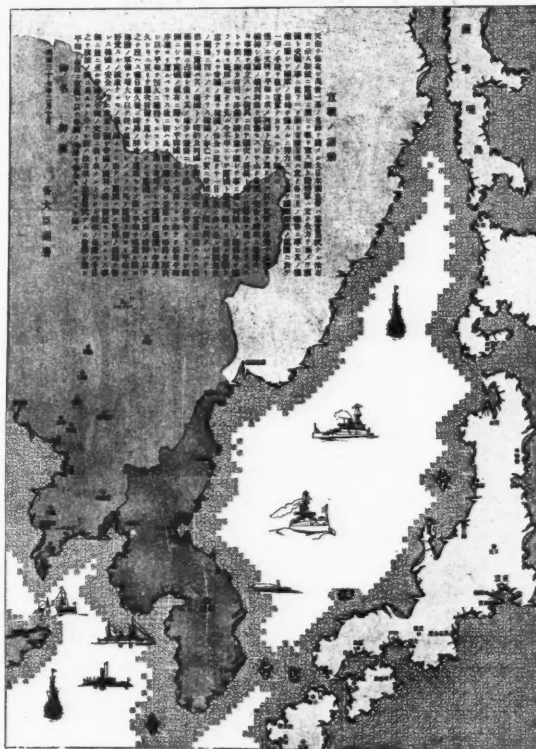
"What do you call it?" said his friend.

"Well," said he, "I call it Sam Johnson"; and he introduced a specimen of the *genus homo*.

"After all," said he, "automatics come and go, but a smart man on the job seems to be the best thing yet."—*The Caxton Magazine*.

LEATHER LETTERPRESS ROLLERS.

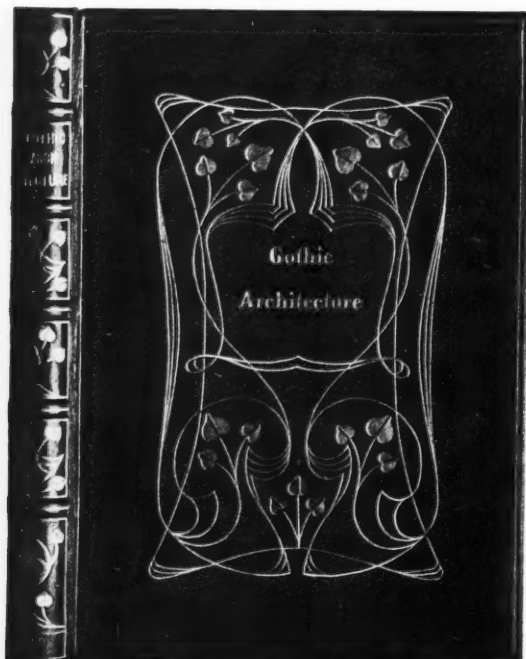
According to an exchange, a firm at Buda Pesth is about to patent a system of leather rollers for typographic printing machines. These rollers are composed of three skins. The first, clothing the stock, is of felt; the second of horsehair; the last of prepared leather.



Map of Japan and Korean Coast, composed entirely of type borders and ornaments, and printed by Isshiki Printers, Tokyo.

ART BOOKBINDING.

AMONG the many practical illustrations of the progress of the world in the industrial arts shown at the Louisiana Purchase Exposition at St. Louis, none was more worthy of attention than the exhibit of books and bindings gathered from all quarters of the globe. One of especial interest was that of S. C. Toof & Co., Memphis, Tennessee, whose collection of art bindings were awarded the grand prize. By courtesy of S. C. Toof & Co. and Mr. Otto Zahn, THE INLAND PRINTER is privileged to reproduce examples of



HAND-TOOLED BINDING IN CRUSHED LEANT.
Designed and bound by S. C. Toof & Co., Memphis, Tennessee.

several of the bindings exhibited, with remarks on the subject of "Art Binding" by Mr. Zahn, from an interesting monograph recently published by S. C. Toof & Co., in which it is said:

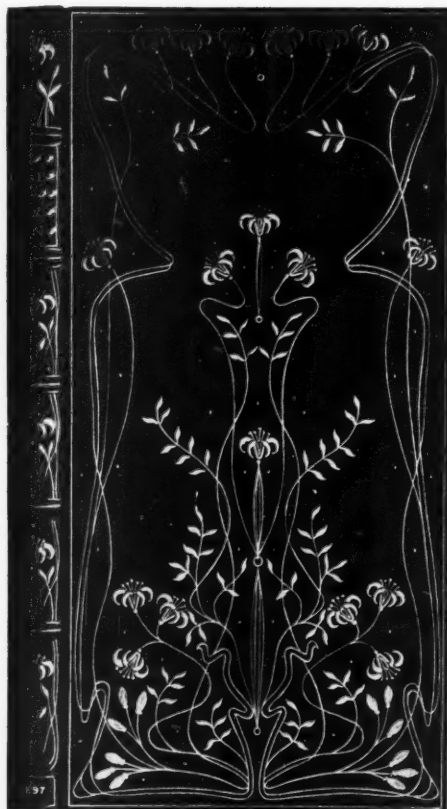
"Art binding is and always has been a craft carried on by expert workmen, who have acquired skill by years of study and practice in delicate and careful manipulation, which machinery can not emulate or equal, and which is, after all, not so readily acquired as many would think. To produce a good and delicately finished art binding by unskilled hands or by machinery is as impossible as to produce the Medicean Venus in that way. The deft hands of the skilled craftsman can not be dispensed with, yet there are but few connoisseurs who understand the principle of art binding. Many men and women who would be ashamed to admire a bad picture will readily admire a cheaply or inferiorly bound book.

"The labors of the binder are usually divided into two branches—that of forwarding and that of finishing. Good forwarding, without which finishing is labor and skill misapplied, is more rarely met with than good finishing, and is much more indispensable. A good book should not be disfigured by saw marks, but sewn on cords around the bands. It should not be cropped down nor subjected to an operation that has been well termed 'bleeding,' but have the edges, if left untrimmed, merely sandpapered. The cords on which the book is sewn must be laced through the boards and properly smoothed down; the headbands must be sewn on by hand; the back should be lined with a piece of good morocco,

instead of with a lot of layers of tough paper, for the book is intended to be opened and read at intervals. Were it not so, then the leaves might as well be glued together to preserve the shape of the book.

"The paring of the leather requires a very delicate manipulation. It must be done evenly and without cutting through or lifting a piece of the grain here and there, thus leaving unsightly blotches. The leather must be left thick enough in the joint to permit hard usage of the book without breaking or cracking, and yet thin enough to permit the boards a free movement on their hinges. Leather joints are also indispensable, for few papers have strength enough to last long when pasted directly over the joints. To cover a book nicely so the leather where it is turned in will look and feel to the touch as if it were grown around the board, and to have the boards open and close with perfect freedom on their hinges, are accomplishments not always met with even in the best bindings.

"But what shall we say of the finishing? Simply this: All good books must be fully planned out by one mind as to every detail of color, leather and style of decoration before they are taken in hand. One master mind must determine and shape all questions liable to arise as to forwarding and



HAND-TOOLED BINDING IN CRUSHED LEANT.
Designed and bound by S. C. Toof & Co., Memphis, Tennessee.

finishing, as to the selection of a suitable ornament and an appropriate color of leather, or paper or silk ends and leather doublures.

"As to the ornament: The aim in ornamentation is the same in art as that of vegetation is in nature. It beautifies all objects and decorates the palace as well as the cottage with all its belongings. This is not meant to say that it requires ornamental decoration to elevate the product of a handicraft to an object of art; for any object which is per-

fectly harmonious in all of its details, and the fundamental forms of which satisfy the esthetic sentiment by their beauty, is an object of art whether ornamented or not. Take, for instance, a book gotten up in Jansenist* style, bound in the finest French crushed levant, on which the bookbinder's art has been lavishly carried to perfection in every detail; on whose very binding one seems to notice the traces of a



HAND-TOOLED BINDING IN CRUSHED LEVANT.
Designed and bound by S. C. Toof & Co., Memphis, Tennessee.

caressing hand that has petted it in every stage of its completion; such a book will be an object of art even when lacking any ornamentation whatever. The perfect bodily shape of it stamps it to be a piece of art in itself; the ornamentation should merely serve in a subsidiary way to enhance further the beauty of the already perfect product, and not to cover up or hide inferior creations of bad taste and poor workmanship. A badly bound and poor-shaped book will forever be an eyesore, even if covered all over with the finest and most ingeniously conceived ornamentation. Here is where many fail. We all know that the ornamentation of the book proper is more or less within reach of all those who practice the art of drawing, but it is not so with the ornamentation of bindings.

"A certain design may be a marvel of art on paper, but may not admit of execution on leather at all, or may produce on the leather a diametrically opposite effect to that expected, if, in the composition of the design, the means of execution at the disposal of the artisan have not been considered. They are in this case limited. The elements with which the binder has to work and those upon which he has to operate, are so intractable that it requires profound study, long and varied practice, and a consummate science in order

* A Jansenist binding is a binding without any ornamentation whatever on the outside; it may have an inside doublure or rich borders, but the artistic effect sought for is obtained by the best of material and the best of workmanship.

to excel. Ornamentation here is confined by certain qualities of the object to be ornamented as to its relation to material, purpose and style. As to material, it would be wrong to try to give properties to it which it does not possess and which would be incongruous with its nature. As to purpose, it would be a flagrant violation of all esthetic law so to lose sight of the practical purpose of a book as almost to prevent its practical use. The first requisite of purpose is not to impair the usefulness of the book by unsuitable decoration; the second, to bring forth or show up the material used to its best advantage by a proper and suitable design.

"The Aldine style consists of solid gold ornaments of strictly conventionalized oriental character, which are joined to corner and center pieces by means of gouges and lines.

"The Majoli style consists of a framework of ribbons and shields, partly inlaid, partly gold-tooled, through which scrollwork flows. The shape of the hand stamps used in combination with the scrolls is decidedly oriental and strictly conventionalized. Some are mere outlines of forms, while others are azured. Parts of some designs are studded in gold.

"The Grolier style is very much like the Majoli, from which it was evidently taken, but the motifs have been further elaborated and refined. A framework of geometrically arranged figures in ribbons covers the book, through which scrollwork ending in azured stamps of strictly conventionalized oriental character runs. The framework thus created is often enriched by inlaying.

"The style commonly known as Le Gascon consists of an interconnected, severely geometrical framework of lines and circles, the compartments of which are filled with small, closely joined circular scrolls of various sizes with leafy forms, whose outlines consist entirely of dots.

"The style known as Eve consists of a similarly constructed geometrical framework, as that of Le Gascon, but the compartments, instead of being filled with dotted scrolls, are filled with small floral ornaments, laurel foliage, fragments of palms, etc., combined with circular scrolls called fanfares.

"The style known as the Derome dentelle consists in a combination of elliptic scrolls of slightly shaded leafy character joined to clusters and borders of great richness closely resembling lace.

"In England the only style left to posterity is the one originated by Roger Payne. It consists of sprays of flowing leaves, stems and floral elements tooled without any apparent scheme in the corners, the interstices of which are filled with circles of various sizes and studded with gold.

"Nothing has yet been found that can take the place of the peerless levant morocco, a leather gained from the skin of the Cape goat and hitherto unexcelled for its pliability, its toughness and long fiber. Many substitutes have been produced—the English levant, the Persian levant and others—but these can no more take the place of the genuine French *maroquin du levant* than the amateur binder or the modern factory hand can take the place of the skilled craftsman, and no art binder of repute will ever palm off these poor substitutes for the genuine article."

NO WONDER IT BORED BILL.

Bill had a billboard. Bill also had a board bill. The board bill bored Bill so that Bill sold the billboard to pay his board bill. So after Bill sold his billboard to pay his board bill the board bill no longer bored Bill.—*Yale Expositor*.

WORTH FIVE DOLLARS A COPY.

I take THE INLAND PRINTER home with me at night and read it over and over. All that I have learned I have gotten from THE INLAND PRINTER and would not miss a copy for \$5.—*Frank Smith, Bartow, Florida*.



HOUGHTON, MIFFLIN & Co. were awarded the grand prize for the collection of Riverside Press editions exhibited at the Louisiana Purchase Exposition, being the only one granted for bookmaking and one of the three in the entire section of applied arts.

ONE of the most recent of the text-books issued by Wilhelm Knapp, of Halle, "Das Papier, sein Herstellung, Eigenschaften, Verwendung in den graphischen Drucktechniken, Prüfung u. s. w.," by Prof. Eduard Valenta, gives a closely technical exposition of modern papermaking, with special reference to the various fibers used in the manufacture. The work is in German. Price, 8 marks.

"MODERN INDUSTRIAL PROGRESS," by Charles H. Cochrane, issued by the J. B. Lippincott Company, Philadelphia, covers in an easy conversational style a general description of modern industries. The work is well designed to meet the requirements of the general reader, minute technicalities being omitted. Four hundred illustrations are used in explaining the text, and the work is attractively bound in cloth boards. A very complete index is a valuable feature. Price, \$3 net.

"THE STONEMAN" is the title of another new book on imposition just issued by Charles M. Lee, of Chicago. The author presents the subject in a simple, direct and scientific manner, and elucidates many vital facts heretofore ignored in books on the subject. Blank diagrams are printed conveniently throughout the book for use of the student and entry of variations from standard layouts. One hundred and fifty-five pages; fully illustrated; price, \$1. For sale by The Inland Printer Company.

"KLIMSCH'S JAHRBUCH," now in its fifth year, comes in all the glory of color and tasteful and classic design for which the Germans are famous. Its pages give a review in classified form by eminent experts in the various departments of printing and platemaking, lithography, collotypy, etc. In sumptuousness of decoration, beauty of illustration and coloring, the book is a delight. Being written and printed in German may limit its sale in America. The price is 6 marks. Klimsch & Co., Frankfurt-on-Main, are the publishers.

IN the field of picture books for children, the productions of W. W. Denslow easily take the lead. The wealth of imagination, the freedom, accuracy and quaint humor of the drawings, and the richness and brilliant coloring make the books the ideal of childhood, while their intrinsic literary and artistic merit excite the interest and admiration of the grown-ups. "The Pearl and the Pumpkin," the latest of the series, is a handsome book and well sustains the reputation which Mr. Denslow so deservedly enjoys. Price, \$1.25. G. W. Dillingham Company, New York.

A VALUABLE addition to bibliographical literature has been issued by Darling & Son, for His British Majesty's Stationery Office, in a "Subject List of the Works on the Fine and Graphic Arts (including photographs) and Art Industries, in the Library of the Patent Office." The subject list consists of two parts: A general alphabet of subject headings, with entries in chronological order of the works arranged under these headings, and a key or summary of these headings shown in class order. Under each of these headings the searcher will find entries of all works in the library which are exclusively devoted to the subject of that heading. The arrangement is excellent for reference, and, although cheaply prepared and indifferently printed, its low price of 6d. will probably com-

pensate for that in the minds of those who place utility in the front rank.

COMMERCIAL artists and designers generally will give welcome in no small way to the "Handbook of Plant-Form," published by John Lane, New York and London. The book consists of one hundred plates, comprising nearly eight hundred illustrations drawn and described, with an introductory chapter on design and a glossary of botanical terms by Ernest E. Clark, art master Derby Technical College and national silver medalist in ornament and design. For the student, the book is admirable in every way, and as a ready reference book for the commercial artist it is invaluable. The low price of the work will undoubtedly place it in the hands of every commercial artist and engraving establishment. Price, \$2.50 net. The book may be obtained through The Inland Printer Company.

"RIVERSIDE ECHOES" is the title of a book of verse by Herbert J. Metcalf, publisher of the *Lansing Mirror*, Lansing, Iowa. The book is highly eulogized by Mr. Metcalf's



HERBERT J. METCALF,
Editor, *Lansing (Iowa) Mirror*.

contemporaries. The style of the author is indicated in the following verse which appeared in the *Chicago Record-Herald*, July 30, 1904:

A SONG OF THE NIGHT.

BY H. J. METCALF.

How better than the golden orb of day
I love the silver rays which shine at night,
When twilight, drifting down the starry way,
Harps its weird anthem in its flight.

I love the calm, dark silence of the eve,
When whispering figures through the grasses steal,

While in their efforts to beguile — deceive,
No secrets of the starry night reveal.

I love the rime and rhythm of midnight songs,
The soft, mysterious sounds which ebb and flow,
While in each brilliant setting there belongs,
The twinkling stars which softly glint and glow.

I love the scented blossoms of each flower,
Sensuous and sweet upon the balmy air,
While silvery light reflects each passing hour,
And throws the radiance earthward, white and fair.

And over all the azure sky bends low,
In silent depths the stars their vigils keep,
While softly rocks the mighty cradle slow,
A lullaby to Mother Earth — asleep.

THE BLUE SKY PRESS, Chicago, adds to its list of dainty brochures in limited editions, "The Parchment in the Hollow Hilt," by Thomas Wood Stevens and Alden Charles Noble. "Antoine Rudelle," hiltmaker in brass and iron, tells the story in part, and a legend of the brothers of the monastery of the Sacred Heart, with the reader's imagination, completes the tale. The hiltmaker, with a medieval exuberance of verbiage, tells of the poetic qualities of one he calls his master, "Robert Pierre Mourir," called "Fortulaise," poet and lover. The master sings his verses in various settings of poetic exaltation or depression. They have a lyrical quality of much sweetness and ring, though one has to grope a little for the sense. But "Rudelle" likes it and so does everybody else. The memory of a "Lady Flordalis" seems to have a depressing effect on the spirits of the master, and in sorting over his verses he gives copies to his pupil, the hiltmaker. He then proceeds to tell how he wooed the "Lady Flordalis," and the hiltmaker's wife coming in at the moment he proceeds to use her as a lay figure of the lady aforesaid. He makes her stand on the stairs while he sings his good stuff, but as she has nothing to lean on to represent a balcony, she is invited to climb on the kitchen table, on which a chest is hoisted, and so with the properties all fixed, the master gives a correct imitation of the warm lover, while the hiltmaker looks on and approves. The master goes his way and the hiltmaker's wife, well — her husband puts the verses in the hollow hilt of a fine sword which he presents to the monastery, and then nine and thirty days afterward comes to get the weapon back, but is only permitted to examine it, and, being prevented in an attempt to destroy it, falls upon the blade and dies in much perturbation of mind. The book is bound in dark green buckram, gold-lettered, and stamped with a classic medallion of "Mourir." Two hundred and fifty copies were printed on Japan hand-made paper and twenty-five on Japan vellum.

THE USEFULNESS OF THE COUNTRY WEEKLY.

The big city dailies which devote a good deal of space to poking fun at the country weekly might easily be in better business. In this day of quick transportation and rural free delivery, there are few intelligent people "so far back" as not to take a daily paper. The farmer nowadays has his city daily just as regularly as the man in the city.

But it is obvious that the city daily can not give a quarter column of space to an item to the effect that Mr. So-and-so, of the Four Cross Roads, is building a new store. Yet that news is just as interesting to the people of the Four Cross Roads as is some city paper's news to city people that a new department store is to be opened in the retail district.

Both the city daily and the country weekly have their own separate fields to fill. The country weekly fills a most important place. It is its province to tell the happenings of its community. These happenings may look funny in print to the editor of a city daily, but it is not for him that the country weekly is published. And the country weekly is not read in the "way back" regions alone, either. Many a city man takes time from large affairs to tear the brown wrapper

off the little weekly paper and forget the big world about him and the big city dailies, while he reads about the old folks down at home.

The country editor's calling is not one which promises vast riches. He must have devotion to his work, and, considering what he gets out of it, he delivers a surprisingly high class of goods. It is doubtful if the country editor always realizes just how great an influence he has and his opportunities. As a matter of fact, he is nearer to the people to whom he appeals than any other man who spreads black ink on white paper.

The country editor may not just exactly come up to the ideas of the editor of a big city daily, but he suits his own subscribers, and even some editors of city dailies know that that is the highest test.—*Grand Rapids (Mich.) Press.*

EXTRAVAGANCE OF GOVERNMENT PRINTING.

The pertinence of President Roosevelt's comment, in his annual message, on the great "extravagance in printing and binding Government publications" can not be mistaken. He is absolutely correct in his judgment that the amount of Government printing now done could be decreased at least one-half without the slightest inconvenience or disadvantage. The extravagance of the Government printing-office has long been regarded by practical printers and journalists as most unpardonable, and it has been due to a system which has grown up and been fostered by Congressmen themselves. Having control over the appropriations, members of Congress have used their power to overawe the public printer and compel him to yield to constantly increasing demands for patronage and plunder. When a strong and resolute chief executive shall have placed this department in the hands of an experienced, independent and resolute man, the President's estimate of a reduction of one-half in the expense of the office will be amply justified. But, to accomplish this reform, the head of the department must be made independent of Congressional control and given a free hand for the faithful performance of his duty. The responsibility will then rest upon him and no one else.—*Leslie's Weekly.*

THE JOURNEYMAN'S DUTY TO THE APPRENTICE.

A great deal has been written and said regarding the apprentice, but very little in regard to the most vital point in an apprentice's career, and that is the making of him or her a first-class mechanic in whatever branch they may give their time to. It is a well-known fact that apprentices in a majority of cases are not turned out even to be first-class second-grade mechanics; the reason and cause I have no desire to explain. In fact, as there are many reasons for it, I could not make a satisfactory explanation.

I desire, however, to call the attention of journeymen to the fact that the apprentices of to-day will be the ones to shoulder the burden and responsibility of the organization in the future, and to prepare them for the task it is of the most vital importance to first make them *At mechanics*. Self-confidence and independence make the good union man, and perfect knowledge of his business makes the self-confident and independent mechanic.

The young man who, after serving his time, goes out in the trade and is laid off every month or so, soon establishes for himself, in most cases, the name of an incompetent, which is neither a credit to the journeymen he served under nor a benefit to the organization. Therefore, I would urge the journeyman to give the apprentice the benefit of your knowledge and experience, and not only make a friend of him for life, but also establish a foundation for your organization to build on, that will bring it up in the first rank of trade-unionism.—*"A Bookbinder" in The International Bookbinder.*



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

W. S. LYON, Geneva, New York.—The idea embodied in the pre-election blotter is meritorious from an advertising standpoint.

W. WALTER K. ATHEY, Martinsburg, West Virginia.—Plain and sensible typography, components of effective display, are embodied in the stationery sent in.

MOREAU BROTHERS, Freehold, New Jersey.—Sane and practical ideas are embodied in a" of the composition. It is of the kind of printing that wears long and well.

SMITH-STILWELL PRINTING COMPANY, St. Louis, Missouri.—The colors are well chosen and the typography could hardly be improved upon in any of the examples.

SPECIMEN sheets of Lining Gothic Extended, a new product of the A. D. Farmer & Son Type Founding Company, New York city, serve well to show the many possibilities within this clean-cut job letter.

FREDERICK KELLEY, Stoneham, Massachusetts.—Catalogue No. 2, as reprinted, is a decided improvement on No. 1. Continued study along the lines suggested will still further improve succeeding reproductions.

TORONTO ENGRAVING COMPANY, Toronto, Canada.—"One moment, please!" is but a slight favor requested in exchange for the interest contained in the superb half-tone illustration "Moonlight," embodied in the folder.

ROMAN J. BABIONE, Fremont, Ohio.—A lack of attention to mechanical details is noticeable in the stationery submitted. The spacing is too wide in most cases, and the equalization of gaps between open letters has not been considered.

OWEN E. LYONS, Easton, Pennsylvania.—Many of the specimens are of an ancient order, and yet a few possess the twentieth-century touch.

This contention is substantiated by comparison of the well-balanced example of simple and forceful typography embodied in the piano advertisement with the inartistic, out-of-date head of the *Easton Argus*, Figs. 1 and 2.

GREENBERG & STUTES, Spokane, Washington.—Uniformly good, and sometimes even better, can be fittingly said of the products that come regularly from this quarter of the West. The last is a welcome parcel of clever things in typography.

THE specimens of printing embodied in the new booklet of Modern Gothic, issued by Barnhart Brothers & Spindler, substantiate the contention that this letter is indispensable. It is a series of considerable weight and is harmonious in every size.

THOMAS E. ABBOTT, Watsonville, California.—All of the work submitted is of the highest order, considered either as specimens of typography or presswork. The letter-head is especially well designed, and the color scheme employed adds a rich tone.

"The style all its own" is strikingly impressed upon the December Pocket Reminder of the Matthews-Northrup Works, Buffalo, New York. Green, orange and brown, in delicate shades, are woven into a suggestive holly design for the cover.

THE Westinghouse Companits' Publishing Department, Pittsburg, Pennsylvania.—A forceful argument for "mechanical stokers" is well supported by most excellent typography and presswork. The cover-design is a striking conception, printed in red, black and gold.

ENFIELD CYCLE COMPANY, Redditch, England.—The pleasant anticipations created by an excellent cover are amply justified in the splendid contents of the new Enfield bicycle catalogue. The very delicate green used in a tinted border for the half-tone illustrations adds a touch of modesty and refinement.

CORDAY & GROSS, Cleveland, Ohio.—An argument for good printing, be it ever so convincing, has all the semblance of chaff if "the proof of the pudding" fails to accompany the medium. "Carefully prepared

advertising and well executed printing are first cousins"—a relationship that is well preserved in a clever booklet recently issued by the young and enterprising "Anti-Waste-Basket Printers."

N. RITCHEY, Abingdon, Illinois.—Two vocations so decidedly unrelated should not be associated in the same business card. "In addition to dealing in a complete line of groceries and general merchandise, is prepared to do all kinds of job printing," is a phrase not easily assimilated, and it at once creates a warfare among display lines.

CHASE BROTHERS, Haverhill, Massachusetts.—The correct choice of colors is as vital a factor in good printing as type selection and arrangement. Bright red and a decided green strike an inharmonious chord, especially when red predominates. Esthetic taste dictates the use of only a small percentage of red when allied with a contrasting color.

REX H. LAMPMAN, Neche, North Dakota.—The splendid possibilities within a few fonts of well-selected faces are cleverly set forth in all of the stationery submitted. Versatility and originality in display are secured without overburdening the work with time-consuming devices. The value of simple and effective construction is inestimable.

THE COURIER COMPANY, Indianapolis, Indiana.—A faculty for producing the best results with a minimum expenditure of effort is shown in the letter-head. The commendable theory of gradation in shades as applied to printing in colors is well carried out. The colors: Type in black; rules and trade-mark in light blue; printed on a still lighter blue stock.

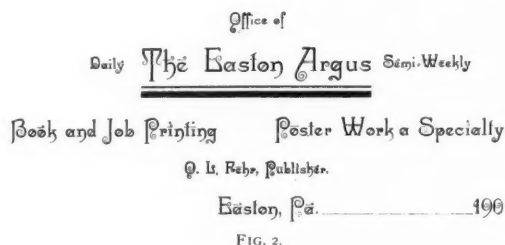


FIG. 2.

LEVY BROTHERS & Co., Indianapolis, Indiana.—"Value is not in iron, but in the pattern that molds it," is an aphorism well chosen to prove that good printing is not all in type, machines, material or skill, but in utilizing all of these in such happy combination as to evolve a product effective and pleasing. The booklet exemplifies a due consideration of this philosophy.

THE ROWE PRESS, Bath, Maine.—An appreciation of "The Value of Little Things" is shown in the folder. Just the right shade of brown ink applied to a light brown stock, with just the right touch of a harmonious green tint, serve to bestow a dignified countenance upon the excellent typography. It is a splendid argument for a country printer's ability to do things as well as the high-grade city office.

P. C. PETERSON, Appleton, Minnesota.—An appreciable improvement over previous work submitted is noticeable in the letter-head. Elimination of the heavy ornaments is suggested. The extraordinary space between "Appleton" and "Minn." and likewise between "Swift" and "County" was apparently inserted for sake of symmetry. It is not consistent to contort typography for the sake of uniformity.

GEORGE H. STONE, Allegheny, Pennsylvania.—The style of composition adopted in the title-page is more appropriate for a cover. Elimination of the heavy outside panel is suggested as a correction of this defect. The letter-spaced line "hardware and cutlery" destroys the consistency necessary in good display. The "long-and-short-line" idea applied to the rest of the page demands that this line should go short.

AN argument for the abolition of the old-style italic short "and" and its adaptations in some job faces, on account of its close resemblance

to the capital E, is set forth by a Dundas, Ontario, correspondent. The contention is not substantiated. There is a character and grace in this style of "and" that gives an esthetic touch to a display line. It is even preferable, especially when Caslon Old Style and similar faces are used, to substitute the italic for the roman character belonging to the font.

Waterhouse & Chandler

THE IROQUOIS PRESS, Gowanda, New York.—The presumption that distinctive typography demands a display of extraordinary mechanical elaboration is erroneous. The highest attainments are not of the things extraordinarily done, but rather of the simple things done extraordinarily well. The purport of the display is smothered with excessive ornamentation and rulework in the circulars offered for criticism. The deep green and black is the most acceptable of the color schemes.

F. WEINMANN, Frankfort Station, Illinois.—The borders are entirely too obtrusive for the type display. While blue and brown are admirable

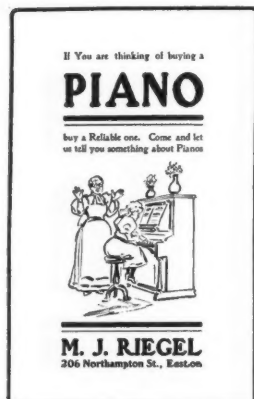


FIG. 1.

and harmonious colors, they may, at the same time, lose their value as such when used in incorrect proportions. The brown is too deep and excessive. The defect could be remedied by using a border of one-point parallel rules instead of the six-point face employed in the stationery submitted.

W. E. SPENCER, Clarendon, Arkansas.—The firm names are too far removed from the main heading. Conventional style is not always applicable, and in this particular case appearances could be improved upon by centering both names over the main line, one above the other. By removing the underscore and ornament and arranging the agencies in two lines of equal length in the space thus created, an improvement will be noted.

SPECIMENS of printing from the Coyle Press, Frankfort, Kentucky, prove that they serve, and serve well, the wants of the advertising world.



When ready to be
Served

The Coyle Press

Has Everything which is Newest and Best in
Printing and Advertising

Printed at the Cross Roads of Main and High
Frankfort, Kentucky

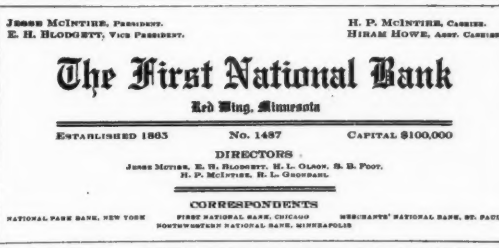
M. Delvaux Coyle
Proprietor

In the reproduced example the initials of the feature-line, the words "Printing and Advertising," and the background of the character illustration are printed in red; balance in black.

A PORTFOLIO of fashion samples done in half-tone from the drawings of Mrs. Westermann and others of the staff of illustrators and designers with the L. A. Westermann Company, New York city, is an excellent example of the high standard of commercial art striven after by this house. There is that something within each illustration that gave birth to the sentiment: "For his heart was in his work, and the heart giveth grace to every art."

W. G. MIDDLETON, Gardner, Massachusetts.—Theatrical programs and similar advertising schemes usually come under the head of rush jobs and cheap work. Economy and facility in production are most advantageously preserved by adhering to one type-face in all of the advertising composition. The theory of securing emphasis by "big and little" only, and without the assistance of a multiplicity of faces, has been well carried out in the O. F. O. E. program.

It is a singular fact that, in many instances, some of the best work emanates from the little country printing-office. Old-fashioned type-faces and hampered facilities are being rapidly replaced by modern equip-



JAMES MCINTIRE, President.
E. H. BLODGETT, Vice President.

H. P. MCINTIRE, Cashier.
HIRSH HOWE, Asst. Cashier.

The First National Bank

Red Wing, Minnesota

ESTABLISHED 1863 No. 1487 CAPITAL \$100,000

DIRECTORS
JAMES MCINTIRE, E. H. BLODGETT, H. L. OLSON, S. B. POOT,
H. P. MCINTIRE, H. L. GUARDIAN

CORRESPONDENTS
NATIONAL TRUST BANK, NEW YORK FIRST NATIONAL BANK, CHICAGO
NORTHWESTERN NATIONAL BANK, MINNEAPOLIS

(OVER)

ments, and the phrase "country printing" is no longer a synonym for inferior quality. The "bank" card is but one example of the uniform goodness that pervades the work turned out by D. Gustafson, in the little shop at Red Wing, Minnesota.

Just on pleasing "cover-brown" comes a merry Christmas greeting for 1904, from the Griffith-Stillings Press, of Boston, Massachusetts, which appears in elegant decoration, gold, red, green and black being the chosen colors. Here are the words of the greeting:

"A heartfelt greeting,
In cordial mood expressed:
May you the coming year
With all that's good be blest."

H. S. CROCKER COMPANY, San Francisco, California.—There is no doubt that he who receives the booklet "Quality" will be impressed with the truth of the assertion that "If Crocker prints it, it will be well printed." Besides being well printed and admirably arranged, the booklet is full of valuable suggestions to the prospective user of print-

ing, setting forth correct forms and modern type fashions. This kind of advertising is not commonplace. Commonplace literature printed in commonplace style is productive of nothing else but commonplace results, and the printer who would get out of the commonplace rut with its commonplace profits can not expect to do so, in this modern era, with the ordinary "John Smith, Job Printer" kind of advertising.

AMONG the unique holiday editions that have come to the editor's table one of the most interesting is "Extracts from the Diary of a Small Boy—Very Small. By Paul Francis Herrick, with Author's Portrait and Signature." The illustrations are contact photo prints and the letterpress is in art-brown ink, printed on deckle-edge paper, with gray paper cover. The first notation is made on August 26, when the author states "grate event of my life i was born at the city hospital." It is certainly a unique souvenir of babyhood, and Mr. Fayette M. Herrick, foreman of the Lodge Record Press, Watertown, New York, is to be congratulated on the versatility of his own efforts and those of his son and heir.

CALENDARS for 1905 have been received from the following-named firms: Gospel Trumpet Company, Moundsville, W. Va.; F. J. Weldele & Co., 115 Ohio street, Terre Haute, Ind.; Cleveland, Cincinnati, Chicago & St. Louis Railway, Passenger Department, Cincinnati, Ohio; Friedenwald Company, Baltimore, Md.; Buffalo Printing Ink Works, 1543-1551 Niagara street, Buffalo, N. Y.; Curtiss-Way Company, 163-169 Pratt street, Meriden, Conn.; The Barta Press, 28 Oliver street, Boston, Mass.; Woman's Home Companion, The Crowell Company, New York city; Forman-Bassett-Hatch Company, 223-225 Seneca street, Cleveland, Ohio; Thomas Todd, printer, room 802, 14 Beacon street, Boston; Baker Printing Company, Newark, N. J.; Dorsey Printing Company, Dallas, Tex.; The Catholic News, New York city; Griffith-Stillings Press, Boston, Mass.; Jos. J. Stone & Co., Greensboro, N. C.; N. W. Ayer & Son, Philadelphia, Pa.; J. C. Blair Company, Huntington, Pa.; Dewey-Davis Printing Company, Jamestown, N. Y.; Ryan & Hart Company, 22-24 Custom House place, Chicago; Thos. P. Nichols, Lynn, Mass.; Desaulniers & Co., Moline, Ill.; Rombach & Greene, Cincinnati, Ohio; Standard Printing Company, Providence, R. I.; The Jaenecke Printing Ink Company, Newark, N. J.; Wild & Pochellas, Buffalo, N. Y.; Montgomery Ward & Co., Chicago; Stettiner Brothers, New York; Crescent Printing Company, Trenton, N. J.; Hempel & Co., Berlin, Germany; Ch. Lorilleux & Cie., Paris, France; Times Printing House, Philadelphia, Pa.; J. L. Shoemaker & Co., Philadelphia, Pa.; Sinclair & Valentine, New York city; The Big Four Route; The Smith-Brooks Printing Company, Denver, Colo.; H. D. Roosen Company, Brooklyn and Chicago; W. J. Anderson & Co., New York city; The Howell Lithographic Company, Hamilton, Ont.; United States Printing Company, Brooklyn, N. Y.; Bourke-Rice Envelope Company, Chicago; Resinol Chemical Company, Baltimore, Md.; A. T. Brown Press, Buffalo, N. Y.

RAILWAY NOTES.

A MUSCULAR and healthy looking "bowling girl" embellishes a poster card announcing low rates to Milwaukee by the Chicago, Milwaukee & St. Paul Railway for the American Bowling Congress, Milwaukee, on February 20 and 25.

THE beauties of Colorado are set forth charmingly true to nature in the splendidly printed booklet, "Colorado and California," issued in the interest of the Chicago, Milwaukee & St. Paul Railway. It is a product of the Matthews-Northrup Works, Buffalo, New York.

"NEW ORLEANS, the Gulf Coast and Florida," a booklet from the press of the Corbitt Railway Printing Company, Chicago, possesses the virtues of good typography and presswork—two splendid stimulants of publicity for the Louisville & Nashville Railroad, in whose interests it is issued.

ONE of the handsomest calendars of the season has been issued by the Chicago & Alton Railway, "The Only Way," Mr. Dudley Walker, advertising manager. It exhibits the same subject, a gipsy girl, in four poses, beautiful in design, drawing and coloration. It is distinctly a work of great artistic merit and marks a distinguished advance in these days of distinguished railway advertising.

"FLORIDA, THE LAND OF FLOWERS," is the title of the latest folder of the Queen & Crescent Route and the Southern Railway. Palm trees, green sward, the blue ocean in the distance with white-sailed yachts, adorn the front cover. One naturally reflects, "Life is short, why not seek its comforts and leave the chilly North for these pleasures." Full descriptive matter, with many illustrations, hotels, time-tables, maps, etc., round out this fine piece of advertising literature.

THE special Annotated Time-table issued by the Grand Trunk Railway System on the occasion of the tour of the members of the Institution of Civil Engineers of London, England, over its lines, is worthy of especial mention. It is a sumptuous volume, bound in gold-stamped and embossed covers. The contents are printed on an antique wove deckle-edge paper, and there is a profusion of colored half-tone inserts depicting scenes among the Great Lakes and in the garden spot of the Dominion. The tint schemes employed in the half-tone illustrations are especially pleasing, and the presswork is beyond criticism. It is a regrettable fact that such a handsome product of the printer's art is issued without the imprint of the maker.



DOUGLAS FORD & Co., printers, of Toronto, Canada, announce their removal to new premises at Simcoe and Adelaide streets.

THE MOORE-PRIDDY PRINTING COMPANY, Cotton Belt, Arkansas, announce the formal opening of their modern printery and bindery in that city.

THE SCHULTZ PRINTING WORKS, Philadelphia, Pennsylvania, have moved to new and spacious quarters at 527 Walnut street, where they occupy the entire second, third, fourth and fifth floors.

ROBERT M. EASTMAN, Edwin M. Colvin and Reuben T. Thornton have been elected to the offices of vice-president, secretary and treasurer, respectively, of the W. F. Hall Printing Company, of Chicago.

JOHN B. NORMAN has resigned his position as business manager of the Muncie (Ind.) *Morning Star* and accepted a similar position with the Dayton (Ohio) *Journal*, the only morning paper in that city.

ANDREW CARNEGIE has intimated to the officers of the Franklin Institute of Philadelphia that if they can secure the Franklin fund in the hands of the city board of trusts, amounting to about \$150,000, he will duplicate the amount. The fund was left by Benjamin Franklin in 1790 to make loans to married artificers.

THE FUCHS & LANG COMPANY, of East Rutherford, New Jersey, has contracted for two additional buildings to increase its present large manufacturing facilities. It is the intention of the company, when these new buildings are completed, to move its ink manufactory, now being operated in Brooklyn, to East Rutherford.

THE *Southern Woman's Magazine* has secured the services of Mr. G. P. Talbott as its advertising manager, and will inaugurate a vigorous advertising campaign. The shape and size of the magazine have been changed to conform to the standard monthlies, and it claims to be the only high-grade monthly magazine in the South.

THE NATIONAL LEAD COMPANY, 100 William street, New York, is distributing, free of charge, a handy pocket memorandum book for Linotype machinists and operators. In addition to useful hints on the care of the Linotype and Monotype metals, the book contains a list of the important adjustments and general instructions regarding the care of the Linotype.

THE third number of Ault & Wiborg's *Inkology* is attractive in cover-design, examples of papers, engravings and inks. Color plates by Gatchell & Manning, of Philadelphia, show results obtainable from printing in black from one half-tone and three zinc plates in red, yellow and blue, showing remarkably good results. Cover-designs by the Manz Company are excellently rendered.

THE Marsh & Grant Company, printers, and the Franklin Engraving & Electrotyping Company, Chicago, have consolidated, the new organization being known as The Franklin Company. The management of the printing department will remain undisturbed and the platemaking plant will continue as before. The entire building at 346-356 Dearborn street is occupied exclusively by the new company.

SIR ALFRED HARMSWORTH, Leicester Harmsworth, Harold Harmsworth and Miles Beeton, all of London, England, incorporated at St. John's, Newfoundland, on January 9, as the Anglo-Newfoundland Development Company, with a

capital of \$5,000,000. They will manufacture pulp and paper in Newfoundland and have acquired large properties there. Operations will be begun early in the spring.

MR. CHARLES E. THURSTON, superintendent of the Rooney & Otten Printing Company, New York, was presented with a handsome gold watch chain and diamond-studded charm on December 23 by the employees of that company. Mr. H. N. Sander, foreman of the composing-room, made the presentation on behalf of the employees, and was assured in return of Mr. Thurston's deep appreciation of the good will which prompted the gift.

THE firm of Ellis Brothers Printing Company, South Buffalo, New York, has recently been incorporated under the laws of the State of New York with a capital stock of \$10,000, one-half of which is paid in. The reorganization was rendered imperative by the demands of increased business. The directors of the new company for the first year are: Charles W. Ellis, Gorton C. Ellis, Greenleaf S. Van Gorder, A. Scrimshaw and Mary G. Ellis.

THE annual banquet of the Association of Employing Bookbinders of New York will be given at the Hotel Savoy, on Saturday evening, February 4, at 7 o'clock. R. E. Baylis, 218 William street, New York, is president of the association; H. L. Rutter, 141 East Twenty-fifth street, is treasurer, and C. M. Smith, 150 Fifth avenue, is secretary. THE INLAND PRINTER acknowledges the courtesy of an invitation from Mr. Rutter to be present on the occasion.

L. S. DIXON & Co., Limited, of Liverpool, England, announce that they have taken a warehouse at 62 Carter Lane, London, E. C., for the purpose of supplying the London trade with their own specialties in cover, writing and art papers, etc., as well as with the products of the Hampshire Paper Company, of South Hadley Falls, Massachusetts, and the Standard Paper Manufacturing Company, of Richmond, Virginia, for which firms they are sole English agents.

LOCKED in a miniature chase, with metal side-sticks and Hempel quoins, a miniature form for electrotyping, with bearers, etc., all complete, contains the name and address of Spencer & Hall, typefounders and electrotypers, Ashland avenue and McKim street, Baltimore, Maryland. Messrs. Spencer & Hall are to be congratulated on the usefulness of this little souvenir paperweight, and their wish that it will hold down a big lot of new business for THE INLAND PRINTER is appreciated and cordially reciprocated.

THE Monetary Times Printing and Publishing Company, Toronto, Canada, has recently reorganized its plant. The Linotype machines have been remodeled and several Miehle presses of large size added to the pressroom. A superior quality of work is being produced, some specimens of color-work being unusually fine. One of the publications printed by the house, "The Canadian Churchman," of which Mr. Frank Wootten is the publisher, shows results in the Christmas number that place it well up in the rank of the best class of magazines in mechanical and artistic excellence.

THE Youngstown (Ohio) *Daily Telegram* gave an informal banquet to its staff and employees on the evening of Saturday, January 7. Sixty-eight enjoyed an elaborate menu. The menu cards were a unique feature in that they were made from stereotype matrices, the letters being printed in brown ink. Half-tone portraits of the proprietor of the paper, Mr. Frank Medbury, and Mr. Ralph Sharman, the manager of the paper, printed in brown ink, were inserted in a decorative design at the head of the menu. The work was designed and executed by Thomas Davis, the stereotyper, a subscriber of THE INLAND PRINTER, and was in the nature of a surprise, the secret of production not being revealed until the banqueters assembled at the tables.

"POINTS OF PRACTICAL VALUE," a neat and compact booklet crowded with facts regarding routing machines and the

Royle Router in particular, has been issued by Messrs. John Royle & Sons, makers of Royle routers and photoengravers' and electrotypers' routers. The work bears the imprint of the Cambridge Press and this is sufficient to stamp its mechanical excellence. The directness and precision of the information given in the book will make it appreciated by all users of routing machines. Numerous illustrations of various machines are shown and a good illustration of the Royle factory faces the legend "Profits in business largely depend upon efficient machinery." Mr. Vernon Royle is the author of the work, which bears evidence of his discriminating good taste.

THE *Manitoba Free Press*, Winnipeg, Canada, always marks the holiday season by a souvenir of much artistic, literary and sentimental value. Its token of remembrance this year is a handsomely prepared booklet printed on deckle-edge paper, the cover bearing the title "A Quill from a Canada Wild Goose, with the Cree Legend of the Wild Goose, Here Set Forth for the First Time." A finely made gray goose quill pen accompanies the book. The quills were collected six hundred miles north of Winnipeg on the shores of the Hudson's Bay, were sent to England and manufactured into pens, where, strange to hear in the land of the typewriter, they are still much used. A description of their manufacture is interestingly set forth in the booklet, making it altogether a souvenir to be coveted.

MR. ERNST MORGENSTERN AND THE "DEUTSCHER BUCH- UND STEIN- DRUCKER."

The holiday number of the *Deutscher Buch- und Stein-drucker*, of Berlin, is a monument to the successful endeavors of its editor-proprietor, Mr. Ernst Morgenstern. Examples of work in all mediums, half-tone, zinc etchings, collography and lithography are shown, with designs by various typefounders, forming a most sumptuous exposition of the high standard of



ERNST MORGENSTERN.

the graphic arts in Germany to-day. Care, taste and a cultivated treatment of color are manifested throughout. From comparatively small beginnings Mr. Morgenstern has placed his magazine in the front rank of the best trade journals, and that he will continue to sustain the standard he has set is the very cordial wish of THE INLAND PRINTER and also undoubtedly of the industries he so worthily represents.

A PHILOSOPHIC PROOFREADER SOLILOQUIZES.

Reading proof is hard on the eyes, but the strain is not nearly so great as making muzzles for microbes.

Any man of spirit will rise to the occasion if you tread on his pet corn.

While the boss is a man of steel, I've often known him to lose his temper.

I've noticed that the seasons do not agree with each other. Just now there is a decided coolness between autumn and spring.

The river and harbor improvements next year will require a tidy sum.

Most truthful men rarely speak of themselves.

The boss continually calls his wife an angel, but I don't see the use of harping on it, for she talks with a twang.

I am certain that the phonograph is of the feminine gender, because it repeats everything it hears.

A pessimist, to my mind, is a man who may hope, but doesn't expect it to be realized.

Many men of strong will have died intestate.

Don't go back on your friends if you want to get to the front.

Though the fat man is supposed to be good-natured, it is always best for the sleeping-car porter to give him a wide berth.

If an acrobat is not light on his feet, the chances are that he will on his head.

There are a good many girls in our bindery who are not staid and straight-laced, even if they do wear corsets.

We are sure to shorten our days if we lengthen our nights.

When some people receive a favor, they look as if they expected a trading stamp with it.

If pride would only tumble to itself it wouldn't go before a fall.

The festive frog has no regrets for the passing of leap year.—*Master Printer.*

WINTER COMPOSITION ROLLERS.

Winter rollers are made soft for use in cold weather. If used before the coming of the season for which they are intended, it will be at the risk of their injury or destruction. If the weather is warm (and before the season of permanent cold weather comes it is likely to be alternately warm and cool) these rollers must not be used. If you have any old, well-seasoned rollers, use them until the new ones are seasoned. Seasoning is a drying or toughening of the outer surface of the roller by the evaporation of the moisture that is in it, so that its face is no longer tender. It is not a matter of time at all. There is no rule of time by which rollers should be seasoned, three days or three weeks. It depends altogether upon the drying condition of the weather. In cold, dry weather, when evaporation is rapid, they will season in a day or so. The cold, dry days of winter are much dryer than the dry days of summer, because the cold condenses the moisture and removes it, and the evaporation of the moisture in the roller is rapid. Under these conditions rollers season quickly. Sometimes rollers will not season at all as long as certain weather lasts, no matter how long they stand. When the weather is hot or the atmosphere is saturated with all the moisture it can contain and carry, it is impossible for a roller to season. At this time use old, dry, well-seasoned rollers. The seasoning is judged by the toughness of the roller when the end is pinched by the thumb and finger. If the material is dry and the piece pinched does not pull out, the roller can be used with safety, consistent with care.

A WEALTH of original material is shown in the new cut and ornament book now in press. Send 25 cents to The Inland Printer Company, Chicago.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE Coy Printing Press Company has installed a Coy flat-bed rotary job press at their office, 358 Dearborn street, Chicago, where it may be seen by any one. The company will soon announce a press that will print both sides of the web in two colors, sheets numbered, perforated and slitted. This month their advertisement is on page 774.

A NEW quoin—the Union Register Quoin—permits the registering of mounted plates independently of the others and without unlocking the form. The more plates the greater advantage. They are certainly big little things. More information, samples and circulars may be obtained from the manufacturers, A. F. Wanner & Co., 298 Dearborn street, Chicago.

A NEW sectional register block is announced by the Warnock-Towner Company, 334 Dearborn street, Chicago. The manufacturers state that the "Warnock" is the only sectional block "that combines universal adaptability, economy of operation, ease of adjustment, durability and rigidity of construction, with a minimum of weight." An illustrated explanatory folder will be sent by the manufacturers on request.

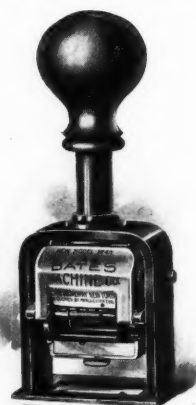
PRINTERS desiring a better gauge for job presses than they now have in use will find by investigation that E. L. Megill's new patent is just what they have been looking for. In simplicity of operation and construction it meets every requirement, in strength and durability it surpasses any heretofore invented, and no matter what the weight of stock being run, the gauge will not slip. The novel way of securing the tympan is evidence of the cleverness of the inventor.

ON a two-page insert in this issue, the Keystone Typefoundry, of Philadelphia and New York, shows its Keystone Gothic series. This face has always been the most popular of all Lining Gothic series, and the five new sizes added by the Keystone, and here shown for the first time, make it the most complete and serviceable series of Lining Gothics on the market. In all there are eighteen sizes, so nicely and evenly graded that there is a size for any want. They are on universal title line and point set, which further enhances their value to the up-to-date printer, who wants only the best labor-saving material in his plant.

TO THOSE houses that make de luxe booklets and brochures for advertisers who appeal to particular and wealthy patrons, there is nothing that can excel photogravure as a means of illustration. Photogravure, from its nature, being an intaglio plate, each impression being pulled by hand, is a truly artistic product, and is so accepted in the world of art. Its manner of production makes it expensive, but, as a booklet or other piece of advertising matter can be judged only by results obtained, and especially when an article is offered to people who have much money to spend, then photogravure is the thing. It makes the right impression, and never reaches the waste-basket. It is worth preserving for its own beauty. Mr. J. F. McCarthy, of 110 South Eighth street, Brooklyn, New York, is a specialist in photogravure. He is listed in our trade directory the whole year around.

A NEW LOW-PRICED NUMBERING MACHINE.

The Bates Machine Company, 346 Broadway, New York, and 2 Cooper street, Manchester, England, in order to meet the demand for a low-priced numbering machine, has perfected and placed on the market a new model, No. 49, automatic numbering machine which will be received with favor by printers generally. The new model has a range of six wheels, numbering from 1 to 999,999, with duplicating device. It is made to work with the Model 27 typographic numbering machine, so that corrections, occasionally due to misfeed, may be made by hand. The new machines are now in stock ready for shipment, and full particulars will be sent to inquirers on request. An illustration of the machine, is shown herewith.



123456
FAC SIMILE IMPRESSION

IMPORTANT MOVE MADE BY THE F. WESEL MANUFACTURING COMPANY.

The improvements, both contemplated and realized, which are being effected by the F. Wesel Manufacturing Company are of interest to the allied printing trades. The removal of the main selling room and financial department from their old quarters, 82-84 Fulton street, Manhattan, to the new section of the factory at 70-80 Cranberry street, Borough of Brooklyn, New York city, is bound to result in a more advantageous service to their many customers. In maintaining an isolated selling department their customers have been unavoidably disappointed, especially as regards the inspection of the machines. Manufacturing an extensive line of machines and supplies used by the allied printing trades, it was impossible for the company to show a complete line in its salesroom or to show the several machines in practical operation. In the present enlarged quarters it is intended to erect complete plants, showing all its printing, electrotyping, stereotyping and photoengraving machinery in actual operation exactly as used on the floors of commercial plants. In this manner it becomes possible to demonstrate the quality of the goods and in a way that will be appreciated by the intending purchaser. The improvements which the company is constantly making in its machinery can also be practically demonstrated, and there is no doubt that this practical display will be frequently visited by the master members of the allied printing trades. It is bound to attract to the house the most important and discriminating class of purchasers. While on this subject we are authorized to announce that the Wesel Company will shortly publicly demonstrate a new process of electrotyping which will eliminate some of the most obnoxious and difficult features of that process.

The first two floors in the new section of the factory have been set aside for use by the selling department, and everything possible is being done to eliminate all known causes for delay in filling orders. A storage warehouse will be made out of the smaller building on the northeast corner of Henry and Cranberry streets, and a complete stock of machines, material and supplies will be kept constantly on hand ready for immediate delivery. At the present time, the equipment of the manufacturing department is undergoing some radical changes which will not only greatly increase the facilities of that department, but also result in an even higher standard of product than that already achieved.

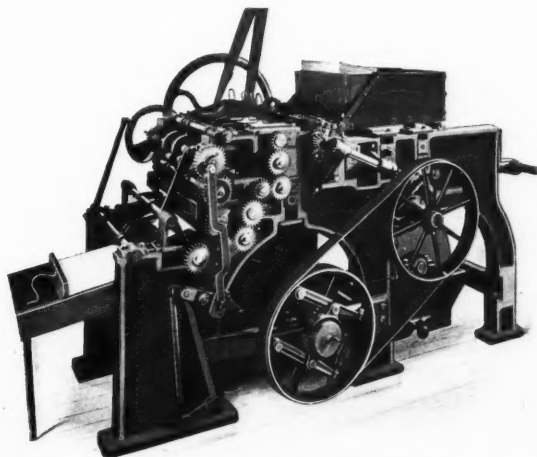
After matters at the main office have been put into shape, it is the intention to open a local branch in Manhattan, at some point yet to be selected, where supplies may be carried in stock for local delivery. The movement up town of the large metropolitan dailies and publishing houses has complicated the supply question to some extent, and the Wesel Company will place its local stock at the most accessible point and where the best deliveries can be given to that section of the city.

The company has determined to carry a stock of machines and supplies in Philadelphia, the same as in Chicago, and has leased a storeroom at 124 South Eighth street, in the building standing on the corner of Sansome street. This location is a central one and handy to all the largest publishing and printing houses. The branch will be under the management of Mr. W. H. Gracie.

It is the intention of the Wesel Company to open branch selling-rooms in all the principal cities in this country, the same to be placed under the immediate charge of competent managers and salesmen and an adequate stock carried. The constantly increasing number of electrotyping, stereotyping and photoengraving houses is responsible for the opening of these branch stores, and the demand for Wesel machines and specialties has increased to such proportions that stocks must be carried in the different sections of the country in order to adequately cover the field and to give the best possible service.

NEW MAILING AND ADDRESSING MACHINE.

A new mailing and addressing machine, the invention of Mr. Anthony Eschenback, of Cincinnati, Ohio, will shortly be placed upon the market. The machine is designed to fold, wrap, address and paste newspapers, magazines, pamphlets, etc., and the promoters state that it will perform this work at



ESCHENBACK MAILING AND ADDRESSING MACHINE.

a speed of from five to seven thousand copies an hour, doing the work of seven men. The other claims made for the new machine are as follows: That it will take papers direct from the press and prepare them for mailing, without the intervention of any hand labor in wrapping, addressing and pasting; that it will automatically separate cities and States, when addressing, in accordance with Postoffice Department requirements; that it will print the name of the publication while stamping the address on the wrapper; and that it will automatically and infallibly drop the name of any subscriber whose subscription has expired. An illustration showing the machine, which is said to be in successful operation at the offices of *The Price Current*, Cincinnati, Ohio, is given herewith.

A "SYNDICATED" DAILY PRESS.

Mr. Stead's *Review of Reviews*, in the current issue, contains a scathing article on what that gentleman terms the "Gramophone Press," a title he applies to those groups of newspapers that are controlled by syndicates, the matter in which is generally alike in so far as it relates to political or imperial questions. Mr. Stead says that "The gramophonisation of journalism has not yet reached its limit. Sir Alfred Harmsworth, who has in vain endeavored to buy the *Times* and the *Spectator*, may succeed with the *Morning Post* where Mr. Pearson failed—the price being too stiff. When half the daily newspapers in the country belong to Pearson and the other half to Harmsworth, an amalgamation of the rival Gramophones will secure for the United Kingdom a unanimous Press, which will speak through its myriad-mouthed gramophone the wit, the wisdom and the judgment of the Pearson-Harmsworth oracle." Considering the matter from the ethical point of view, Mr. Stead asks: "What degree of moral responsibility attaches to the proprietor of a newspaper? Suppose, instead of spending £250,000 in founding a Liberal paper, I spend a similar sum in building a church for the preaching of Evangelical Christianity. If I am perfectly justified in selling my Liberal paper to the first Tory who will give me £300,000, would I not be equally justified in selling my church to the Mormons for the same financial consideration? Of course, if the Johnstones had been hard hit, and they had seen nothing before them but a compulsory sale by an official liquidator, no one could have blamed them for selling a property which was becoming valueless in their hands." In Mr. Stead's early days on the *Pall Mall Gazette* the careful collection and condensation of the editorials of the London and provincial papers was one of the first duties with which he was entrusted. In those days the journalistic gramophone had not been invented. Nowadays if it were thought necessary to reprint newspaper "opinion," the task of the subeditor would be much simplified. "Gramophone Harmsworth" would cover half a dozen papers, "Gramophone Pearson" an even greater number.—*British and Colonial Printer*.

PACKAGES OF PRINTING.

If you are getting up advertising literature of whatever nature, booklets, circulars, etc., are designing business stationery or wish ideas in preparing printed matter of any description, send \$1 to The Inland Printer Company, and an assortment of specimens of the kind you require will be forwarded without delay.

AN EASY REMEDY.

In the temporary absence of the beauty editor this question was handed by mistake to the sporting editor:

"How should one get rid of superfluous hairs on the upper lip?"

"That's easy," he wrote in reply. "Push the young man away."—*Exchange*.



"TO BE CONTINUED IN OUR NEXT."

—Chicago Tribune.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¼ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROGRAPHY, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, \$2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSEING, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK, a manual of practice for printing pressmen and press-room apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY.

PROCESS YEAR BOOK—We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, \$2. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technique, greater skill, larger income, joy in labor, investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¼ by 9¾; art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown india ooze leather, \$4; pocket edition, 3 by 5¼, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THE STONEMAN, the best \$1 book on imposition; 100 diagrams, with full explanations, hand and machine folds. Sold by THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—An up-to-date job office newly equipped with Inland type; located in a growing college town of 15,000; annual business now \$3,000, inventory value \$2,500, will sell for \$2,000—\$500 down and the balance in easy monthly or weekly payments. A. W. STEPHENS, Ithaca, N. Y.

FOR SALE CHEAP—Complete medium size bindery, hand or power; only independent bindery in city of 60,000. F 133.

FOR SALE—Exclusive job office in county seat town of 10,000, Southern California, doing over \$7,000 annually; profits \$300 per month; a bargain; owner obliged to sell on account of going abroad to settle estate. F 123.

FOR SALE—First-class country newspaper business in western Iowa; only paper in 10 miles. F 121.

FOR SALE—First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. F 32.

FOR SALE in Chicopee, Mass. (population 20,000), only printing-office in city; modern equipment, consisting of new style 2-revolution pony Whitlock cylinder (practically new), 12 by 18, and 8 by 12 Chandler & Price Gordons, 30-inch Oswego lever cutter (brand-new), 3½ horse-power Brighton gas engine, 125 faces job letter and plenty body letter—all point system; most of the labor-saving devices; everything in A1 condition; established job trade of many years' standing at better than average prices, has the municipal contract amounting to over \$1,500 annually; owner has other business of more profitable nature demanding entire attention; plant inventories about \$3,500, will sell for \$3,000; closest investigation invited; no brokers; for further particulars address EDW. S. JACOBS, 56 Harrison avenue, Springfield, Mass.

FOR SALE—The finest job-printing plant in Indian Territory, located at Muskogee, the queen city of the Southwest; plant less than 3 months old and on paying basis. Write for further particulars to LIVINGSTON & MYRAN, Muskogee, I. T.

FOR SALE—Whole or half interest in one of the best equipped engraving plants in the West; very little cash required; a snap for some one. F 134.

LOOKING FOR AN OPENING?—For Sale—Printing business of 25 years' standing under one ownership, unusually well equipped for fine catalogue work, located in central New York city of 40,000 population; 2 new Miehle cylinders, 4 jobbers, body letter largely Inland Typefoundry Old Style No. 11, with complete complement of job faces; over \$6,000 of new material in the last 3 years; business from \$9,000 to \$11,000 per year; owner wishes to give time to publishing interests, retaining desk room with the office; a most unusual opportunity. F 145.

VERY CHEAP—A good weekly newspaper in town of 700 in central Illinois; a bargain. F 99.

\$3,000 buys half the stock in printing plant, incorporated company, Los Angeles, best town in United States; chance of a lifetime to good hustler. F 57.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

CUTLER-HAMMER compound controller, 5 horse-power, 500 volts; used less than one month on an exhibition machine; good as new. Address E. E. JAMESON, 176 Federal st., Boston, Mass.

FOR SALE—A bargain; purchased assets of Troy Chemical Company, Troy, N. Y.; included Whitlock pony cylinder press, 2-revolution, 2 rollers, front sheet delivery, bed 27 by 30, used by said company one summer, perfect condition; have no use for it, sell at big sacrifice from cost price. E. C. McKALLOR, Elk Drug Company, Binghamton, N. Y.

FOR SALE—A Washington press in perfect condition, bed 20 by 30. THE BULLETIN COMPANY, Norwich, Conn.

FOR SALE—Addressograph and cabinet in perfect condition; \$25 f. o. b. Chicago. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE CHEAP—Two Empire typesetting machines, with 2 distributors; set 10 and 11 point type; machines used less than 6 months; no reasonable offer refused. F 89.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—Harris E-1 card and envelope press, \$550; hand feed \$50 extra. F 122.

FOR SALE—Job outfit, consisting of 8 by 12 Gordon and 35 fonts of type nearly new; good condition; cheap for cash. F 140.

FOR SALE—3 Simplex typesetting machines in first-class condition; price reasonable; about 1,200 lbs. of type with the 11-point machine and 800 lbs. with the 2 9-point machines; equipped to set up foreign languages. Write to P. V. ROVNIANEK & CO., 612 Grant st., Pittsburgh, Pa.

RECEIVERS' SALE BARGAINS—Linotype machine, simplex, complete for \$2,000; Chandler & Price job presses—10 by 15, price \$100—14 by 20, price \$200; Chandler & Price 30-inch cutter, \$50; above machines used less than 2 years, thoroughly rebuilt, guaranteed perfect working order; also INLAND PRINTER files, volumes 1 to 32, price \$2 each, set \$50. C. P. ELLIS, Jacksonville, Fla.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 9; Linotype operators, 10; machinist-operators, 6; superintendents, 2; foremen, 4; all-round men, 2; bookbinders, 2; solicitors, salesmen and estimators, 5; make-ups, 3; photoengraver, 1; pressmen, 8; proofreaders, 3; reporter, 1; editor, 1; stereotyper, 1. Vacancies on file not yet filled: Simplex operator, 1; bookbinders, 4; bindery foreman, 1; stone hands, 2; lithographic engraver, 1; commercial artist, 1; city editor, 1; electrotypist, 1; electrotype and stereotype molder and finisher, 1; circulation manager, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

BOOKBINDER WANTED to buy half interest in an up-to-date bindery; will be given charge with good wages. F 142.

Compositors.

COMPOSITOR with ideas as to artistic arrangement of types; steady work. R. L. POLK PRINTING COMPANY, Detroit, Mich.

WANTED—First-class job compositor who is accustomed to handling the better grades of display work, such as catalogue title-pages, fancy magazine ads., covers, etc., must be an A No. 1 printer, union; steady employment, good wages. Address Printing Department, EVENING WISCONSIN COMPANY, Milwaukee, Wis.

WANTED—Foreman for country daily; none but competent man who can prove experience; wages liberal. F 144.

WANTED—Foreman for weekly newspaper and job office in Wisconsin; must be strictly temperate; write quickly, state wages. F 105.

Miscellaneous.

WANTED—Experienced folding-box diemaker familiar with metal furniture; state experience and salary. STECHER LITHO. CO., Rochester, N. Y.

Operators and Machinists.

LINOTYPE OPERATORS—For the sum of \$5 I will write you a personal letter and undertake to detail the system by which I was able to establish an average speed record of 7,600 per hour; you can be swift and command your own price; get away from the common herd; I can tell the whole story concisely and intelligently in 4,000 to 5,000 words; there are more clever tricks connected with speedy composition than most operators ever dreamed of. J. C. HILTON, Box 1218, Bloomington, Ill.

WANTED—Linotype operator-machinist; speed 5,000 brevier; salary \$20; day work on newspaper in small city. F 86.

Pressmen.

CYLINDER PRESSMAN WANTED in first-class, thoroughly modern office in Pennsylvania, doing cut, color, catalogue and other fine work; state experience, age, salary and full particulars in first letter; desirable opportunity, permanent, union. F 48.

WANTED—An A1 job pressman capable of handling 4 Gordon presses on first-class work; good wages, steady position. F 124.

Salesmen.

TRAVELING SALESMAN to represent leading manufacturer of electrotyping, stereotyping and photoengraving machinery and supplies; territory Ohio and West; exceptional opportunity for right man; state experience and salary expected. F 131.

WANTED—Commercial lithograph salesman; experienced salesman preferred, but will consider application from energetic young man with some knowledge of the business. F 95.

WANTED—First-class man experienced in selling type and printers' supplies; one acquainted with the important trade in the Middle West and able to get business; men of just ordinary ability need not apply. F 90.

Solicitors.

WANTED—To employ a competent solicitor to travel and take orders for printing, stationery, blank books and office supplies; must know styles and prices of work; good salary to right man. Address "G," Sixteenth and Woodland, Nashville, Tenn.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Linotype operators, 16; machinist-operators, 21; Linotype machinists, 5; superintendents and foremen, 23; managers, 2; proofreaders, 8; artist and cartoonist, 1; photoengravers, 3; solicitors, estimators, salesmen, 5; bookbinders, 3; editors, 3; reporters, 2; ad. men, 11; all-round men, 8; job printers, 10; pressmen, 21; make-ups, 6; stereotyper, 1; compositor, 1. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST and first-class letterer, now employed, wants change of position. F 116.

SITUATION WANTED—Artist; expert on illustration, decorative design, lettering and general commercial work; 15 years' experience. F 136.

Bookbinders.

POSITION WANTED by an all-around bookbinder with more than 12 years' experience as manager of bindery; steady, reliable and experienced at estimating; references exchanged. F 108.

RULER, FORWARDER AND FINISHER will be open for an engagement about March 1; capable of taking charge; can invest \$1,000 or \$2,000 in a good plant. F 143.

SITUATION WANTED—All-round bookbinder, ruler, forwarder, finisher, capable of taking charge of small shop; strictly sober, reliable, married. F 96.

Compositors.

COMPETENT AND EXPERIENCED manager and job and newspaper printer wants foremanship of small city daily or big weekly and job office; married, 30; best references. F 147.

COMPETENT LADY COMPOSITOR and ad-setter desires a position on a weekly paper in a growing California town; several years' experience; good references. MISS K. M. PORTER, Rice, Minn.

UP-TO-DATE JOB AND AD-MAN desires change; Northeastern States preferred. F 21.

WANTED—A first-class (union) job and book heading compositor wants steady position; will work for scale if high enough. F 113.

WANTED—By A1 all-round printer-foreman, situation as superintendent or general foreman; references; married; sober, reliable. F 129.

WANTED—Position as foreman composing-room daily newspaper, or will accept position as assistant foreman or ad-compositor; have had 10 years' experience as foreman, 23 years as printer; sober, industrious and union. LOU E. DRAPER, Box 55, Galesburg, Mich.

WANTED—Position as foreman of job-room by a thorough all-round man of good executive ability and modern ideas; best of references, strictly sober; South preferred. F 114.

Engravers.

PHOTOGRAPHER, half-tone and three-color, with thorough knowledge of all other branches. F 33.

POSITION WANTED by photoengraver; competent in all branches; best of references. F 126.

SITUATION WANTED—By a first-class line operator, who can also help out in half-tone work. F 97.

WANTED—A position as prover on hand or power press. F 102.

WANTED—A position as wood engraver or half-tone finisher. F 103.

Newspaper Men.

WANTED—A position in the business department of a newspaper, or manager; have had years of experience from carrier boy to manager; strictly sober and industrious. F 104.

Operators and Machinists.

EXPERT LINOTYPE MACHINIST, master printer, good operator, excellent character, is open to high-grade position in any line, city or country. F 138.

LINOTYPE OPERATOR, thoroughly competent man, with 6 years' experience, desires change; day work. F 98.

MACHINIST-OPERATOR desires change; sober, steady; permanent position; swift operator and careful machinist; 6 years' experience. F 106.

MACHINIST-OPERATOR—First-class, 36, married, sober and reliable; 7 years' experience in Ohio, Indiana, Georgia and Alabama; references, or come on trial; 1, 2 or 3 machine plant; can rebuild; please state number of machines, wages and hours in first letter; union man. F 81.

OPERATOR-MACHINIST desires permanent position in southern Nebraska or Kansas about spring; married; strictly temperate; speed 5,000. F 119.

OPERATOR-MACHINIST desires situation in West or South; first-class operator, 8 years' experience, understands machine thoroughly, reliable. F 79.

WANTED—Thorough Linotype machinist-operator seeks change; Northwest or British Columbia preferred; union. W. W. HUDSON, Rossland, B. C.

YOUNG MAN with some experience would like position as learner in some machine office (Linotype); can set about 4,000 and can take care of machines in the lesser troubles somewhat; at once; will go any place this side of Cleveland. F 88, care New York Office Inland Printer.

SITUATIONS WANTED.

Pressmen.

A FIRST-CLASS CYLINDER PRESSMAN, used to high-class work, expert on vignette work, also color and label work, wishes to secure a position in New York city; first-class references as to ability. F 148, care New York Office Inland Printer.

A RELIABLE, COMPETENT MAN, having 10 years' experience as foreman in pressroom of printing establishment handling best grade of illustrated catalogue and color work, desires to make change; samples of work submitted and references exchanged. F 127.

CYLINDER PRESSMAN—At, best references; book, job, half-tone and color work; 5 years with last employer. L. BERGER, 63 Bartlett street, Brooklyn, N. Y.

CYLINDER PRESSMAN and pressroom foreman on folding box work; understands colorwork, mixing colors, etc.; references. F 139.

CYLINDER PRESSMAN on half-tone, vignette and general jobwork; steady and reliable; union man; South preferred. F 42.

PRESSMAN, who understands all classes of work, book, job and half-tone; at present have charge of shop with 6 cylinders; can furnish reference as to work and character; also understand job presses, cutting and embossing. F 146.

SITUATION WANTED as cylinder pressman; sober and industrious; married man; no objection to location. F 125.

SITUATION WANTED—By a web pressman; best of references; was 10 years in my last position; married. F 1.

SITUATION WANTED—Web pressman, up to date, strictly sober, desires change. F 101, care New York Office Inland Printer.

WANTED—A position by a first-class platen and cylinder pressman. WALTER CAVELL, General Delivery, New Haven, Conn.

WEB PRESSMAN wants position; wide experience, familiar with Hoe, Goss, Scott and Potter machines, from single to sex; good mechanic, 7 years in charge of press and stereotype department; married, strictly temperate, and a hustler as to work; guarantee results or no salary asked. F 118.

Proofreaders.

PROOFREADER, lady graduate correspondence school, wishes position as proofreader, copyholder or reader in press clipping bureau; small salary; city or country. F 137.

Writers.

AREN'T YOU TIRED trying to do three men's work? Many a man who publishes a daily or weekly newspaper is; if you are, why not let us help you? We write editorials, feature and department stuff and do special work; have had 20 years' experience in furnishing copy; we will be glad to have you write us, tell us what you want and then we can show you what we can do; lest you forget, do it to-day. F 117.

WANTED TO PURCHASE.

WANTED—Secondhand single or two-letter Linotype in fair condition. F 85.

WEB PRESS, for good work, to print, paste and fold 16-page paper about size of *Harper's Weekly*. F 87.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; new stereo half-tone engraving method, no photowork, for \$1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR HIGH-GRADE DIES for crests, coats-of-arms, monograms, etc., address F. E. MASON, Engraver, Batavia, N. Y. Experienced engraver wanted. Address, with samples, reference, salary required, etc., as above.

IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business is all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince you, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be entirely satisfied with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an \$850 plant, I worked up a mail-order printing business amounting to \$50 to \$75 a week, in addition to my regular local business. Orders came from the very best class of customers, and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work, involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I know that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for \$2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss—success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. Send the \$2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title Bldg., Philadelphia.

HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

CHAS. M. HIGGINS & CO., Mfrs.

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } BROOKLYN, N. Y.
Factory, 240-244 Eighth St. } U. S. A.

GOOD PRINTERS should write THE ADVERTISING WORLD, COLUMBUS, OHIO, for specimens of striking designs for business-bringing BLOTTERS

FOLDING BOX GLUING MACHINES, all sizes; also SUIT BOX CREASING MACHINES best made. Prices reduced.
133 South Clinton St. WILSON PAPER BOX MACHINERY CO.
Chicago, Ill.

THE COST OF PADDING

depends as much on the quality of your padding glue as the price you pay for it.

The best materials, and nearly twelve years experience in mixing them, enables us to make an exceptionally strong and flexible glue.

Pads made with it are better than can be made with any other—and cost no more.

ROBT. R. BURRAGE, 35-37 Frankfort St., New York

DO YOU WANT A GOOD JOB IN NEW YORK?

1st.—One of our clients, in New York city, needs an experienced advertising manager. Must be a forceful writer; able to analyze a proposition and produce copy that will sell goods. Experience in preparing booklets and follow-up matter is desirable. This is a high-salaried position. Department store experience would be helpful.

2d.—Another client, in New York city, needs an advertising manager, but the position will not pay a high salary at the start. A live country newspaper man, desirous of learning advertising, could fill this place, and work into a pleasant, profitable position.

In Our Own Organization—We are increasing our facilities and consequently enlarging our staff in all departments.

In Our Editorial Department—We want another advertiser of pronounced ability; also a man capable of laying out high-grade booklets.

In Our Art Department—We can use two or three artists on faces and figures; or booklet and decorative work; or posters.

In Our Print Shop—We can use a young man as manager. Must know how to buy stock, make estimates and dummies.

In Our General Office—We have one or two clerical positions we would like to fill with young men having some experience in advertising or printing.

When Answering This Advertisement be sure to send your photograph or half-tone proof, tell us your history, and state your salary expectations. Send samples of your work, if possible, but be sure to enclose postage if you want them returned. :: Call or address

BEN B. HAMPTON CO., Advertising Agents, 7 West 22d St., New York

30^{C.}
Per lb.

TRY OUR
Baskerville Cut

The **BLACKEST** of BLACKS and Best
ALL ROUND WORKING
Ink Made

30^{C.}
Per lb.

BASKERVILLE CUT

is prepared in
Three Grades



(or **SOFT**) for Fine Half
Tone Work (Heavy Forms)
on Coated Paper



(or **MEDIUM**) for Fine
Work on either Coated or
Calendered Stock



(or **HEAVY**) for Fine Cut,
Book and Job Work on
all Papers

These three grades of Ink are guaranteed
to fill all the requirements of
the best appointed modern
printing establishment

Correspondence invited

J.J. SMITH, PRES.

A.G. SMITH, SECY.



MANUFACTURERS
OF

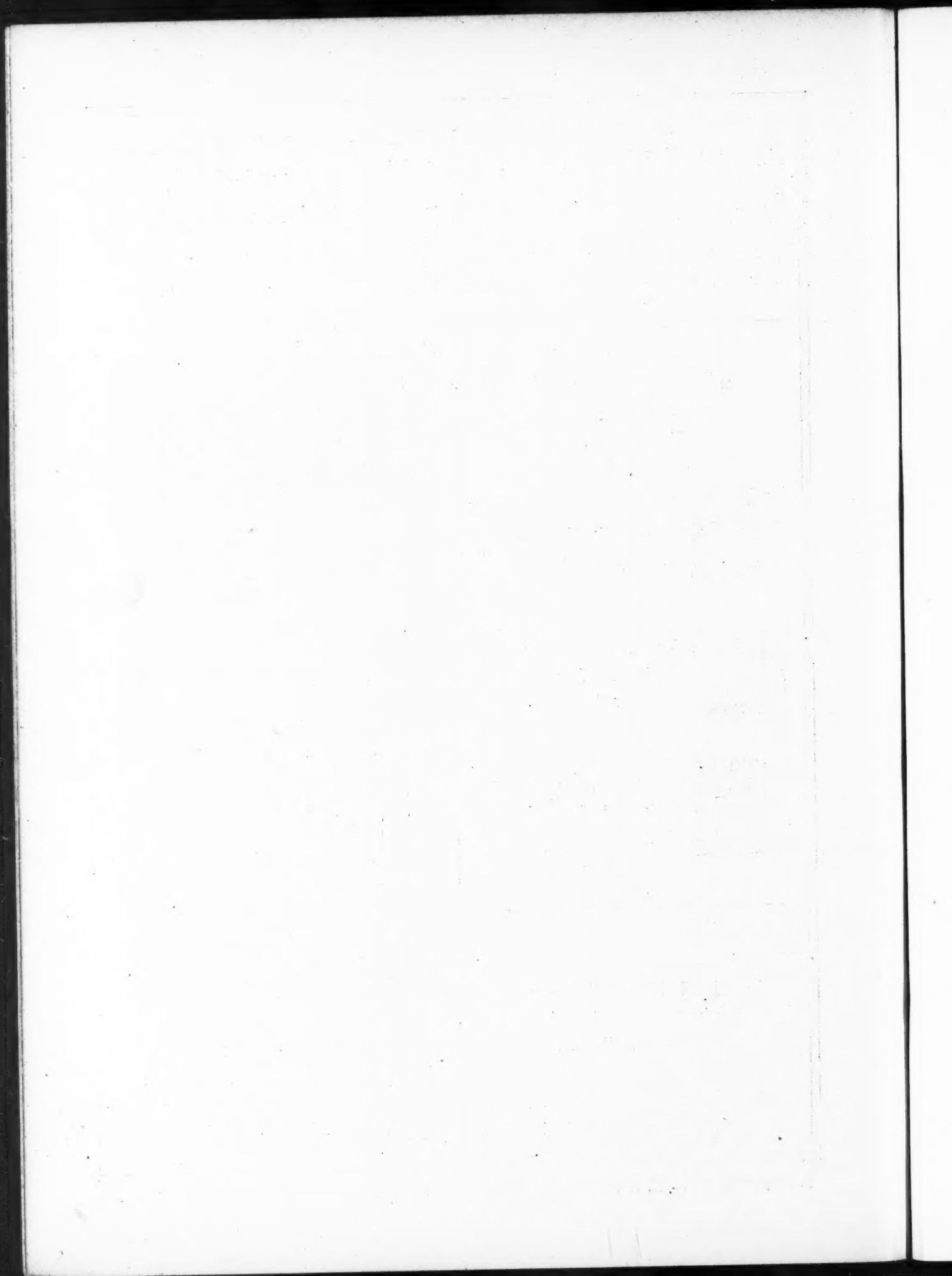
**FINE DRY COLORS,
PRINTING INKS,
VARNISHES, DRYERS, ETC.**

**203-207 THOMAS STREET,
NEWARK, N. J.**

NO. 2 BRILLIANT DUPLEX BLUE, \$1 PER LB.

THIS is No. 2 of our **ONE DOLLAR** Brilliant Job Ink
Series—the best value on the market. These are
all **BODY** Inks and guaranteed to do high class Work.
Packed in either **CANS** or **TUBES**. NO ADDITIONAL CHARGE
FOR TUBES. Send for Specimen Booklet of these Inks. It
will both interest and save you money :: :: :: :: ::

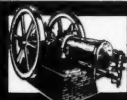
The type work of this insert is printed with our Brilliant Carmine Lake Ink (No. 3 of the series), \$1.00 per lb.



Mail two ounces of the glue you are now using to THE MIDLAND GLUE CO., Chicago. They will quote you on an equal grade.

Roughing We have put in a **ROUGHING MACHINE**, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
120-130 SHERMAN STREET, CHICAGO



Olds

Gas and Gasoline Engines

Are built on lines of strict originality, and are protected by the Olds patents. The essential parts of our engines combine the highest efficiency with the greatest simplicity of construction and operation. No engine made approaches the Olds for economy and durability.

STATIONARY ENGINES, 2 TO 100 H.P.
PORTABLE ENGINES, 8 TO 35 H.P.
Write to-day for full information and new illustrated catalogue.
OLDS GASOLINE ENGINE WORKS
230 RIVER STREET LANSING, MICH.



ALL CARDS CUT AND RULED SINGLY.
LIBERAL DISCOUNT TO THE PRINTING TRADE.

The VAN BIBBER ROLLER CO.

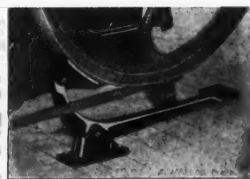
CINCINNATI, OHIO.

**WE MAKE
THE BEST
THAT CAN
BE MADE**

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

**SOLD BY ALL BRANCHES
AMERICAN TYPE FOUNDERS CO.**



Other Concerns

HENRY BLOCK ENGRAVING CO., 248 East 28th Street, NEW YORK.

To make Channels, Space-bands and Matrices smooth and "slick," use

Dixon's Special Graphite No. 635

Booklet and Sample Free on Request.

Joseph Dixon Crucible Co., Jersey City, N. J.

OUR NEW 640 PAGE CATALOGUE No.31 SHOWING
15000 STOCK CUTS

Is now ready. It contains cuts suitable for every business and trade—cuts for letter heads, envelopes and business cards, comic illustrations, etc. etc., also an immense line for the printers' especial use. Sent prepaid to printers and publishers for 25c., which may be deducted from first \$2.00 order.

THE HAWTIN ENGRAVING COMPANY
ENGRAVERS & ELECTROTYPERS
147-153 FIFTH AVE. CHICAGO.

Did you specify that a Durant Counter must be attached to the press you ordered?



**IT'S A
GOOD
SIGN**

When a DURANT COUNTER comes with a press, for then you know the press-builder has used the best material.

Presswork

By *WM. J. KELLY*

A Manual of Practice for Printing Pressmen and Pressroom Apprentices

ITS CHAPTERS INCLUDE

At Hand Press—Making Ready—Methods of Applying Underlays—Underlaying Small and Large Sections—The Cut-out Underlay—Preliminaries to Overlaying—Packing the Cylinder—Modifications in Hard Packing—Amending the Make-up of Tympan—Tympan for Quick Jobwork—Tympan for Newspaper Work—Overlaying—Preparations Necessary to Making Overlays—Opinions on Overlaying Compared—Summary of Useful Hints—Inks.

New enlarged edition. Full cloth. Price, . . . \$1.50

The Inland Printer Company

120-130 Sherman Street, CHICAGO, ILL.
116 Nassau Street, NEW YORK CITY

THE AMERICAN CHAP-BOOK

By Will Bradley.



PUBLISHED MONTHLY
IN TWO EDITIONS

Paper Bound Ten Cents the copy, One Dollar the year

Board Bound in covers of quaint design with label, Twenty-five Cents the copy, Three Dollars the year

by the

American Type Founders Company
U. S. A.



THE American Chap-Book treats of printing as a business. It shows its splendid opportunities as a business, and how art may be shaped to the laying out of printed matter to meet the requirements of business.

Each number contains a large variety of designs by Mr. Bradley, illustrative of the text, and showing the latest types and decorative material being made by the American Type Founders Company.

The first six numbers contain:

September—"Eighteenth-Century Chap-Books and Broad-sides."

October—"Directness and Simplicity."

November—"The Use of Borders and Ornaments."

December—"Appropriateness."

January—"The Abuse of Custom."

February—"The Value of Little Things."

These are illustrated with nearly 200 examples, showing latest type designs and arrangement.

Numbers 1 and 2, of which large editions were printed, may still be had at 10 cents the copy, or bound in boards with label at 25 cents.

Numbers 3 and 4, for November and December, are out of print with the exception of a limited number of copies which will be held to fill new subscriptions, and a few copies bound in boards which may still be had at 25 cents each.

Mr. Bradley will begin in March another series of six papers completely illustrated; a full announcement will appear in the February Chap-Book.

Will the Chap-Book be continued after its first year? Well, as the little boy said, "That's telling." The Chap-Book is only a baby, you know, but it is a stout well-fed baby, and stout well-fed babies are apt to grow. Thirty-two not over big pages are close quarters in which to hold Mr. Bradley.

Besides the Chap-Book we also have under way some new and very elaborate specimen showings:

"The White Book," containing sixteen large pages printed in color upon beautiful Old Stratford deckle edge paper, with cover in three colors.

"The Printer Man's Joy," containing thirty-two large pages, printed in two colors, upon Strathmore Japan, with an old-fashioned cover in four colors.

"The Golden Book of Business," with pages 11 x 17, containing over fifty letter-heads, receipts, checks, etc., all of special design and printed in numerous colors upon Old Hampshire Bond.

"The Green Book of Spring," containing thirty-two pages printed in color upon the beautiful tinted Roxburghe papers, with strikingly effective cover.

"A Book of Fables," printed in an oldstyle manner, very quaint and brimful of horse sense.

And there are still others.

Special Offer: To subscribers of the Chap-Book whose subscriptions are received before March first we will, if so requested, send copies of the above books as issued. These very elaborate books, together with the Chap-Book for the year, will contain hundreds of specially prepared designs by Will Bradley, all of which will prove helpful in building a profitable printing business. The designs will also show the latest products of the foundry.

These books being very expensive to produce, the issue is limited. Those desiring copies should send in subscriptions early, before the editions are exhausted. No copies will be supplied on subscriptions received after March first.

Note: Look over our recent specimen work and watch for the new specimens being rapidly produced in our Typographic Department and then ask yourself if the American Type Founders Company is not so far in the advance as to make unwise allying your future with any other?

As a plain statement you have but two questions to answer: do you want to buy type metal—or, type designs? If the latter, these can only be had from the American Type Founders Company, whose product represents the best that brains and money can produce. This best leads the world.

Perforating, Scoring, Numbering, Printing

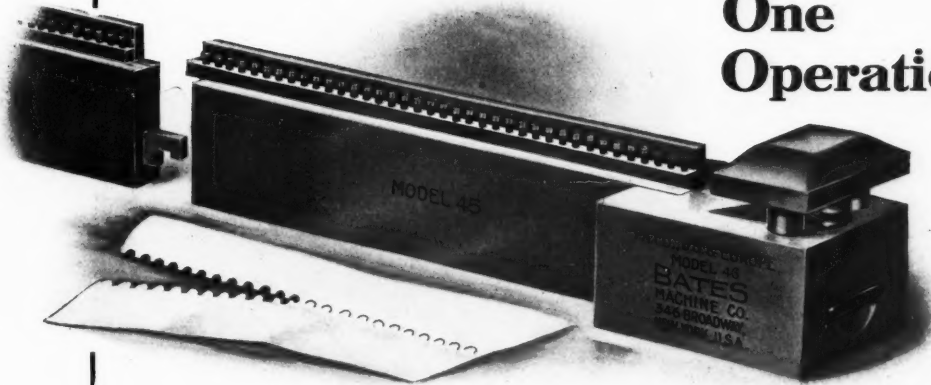
One Operation

A clean cut —
practically equaling
the round hole
perforation

No attachments on
the tympan
necessary

Interlocking sec-
tions three inches
long, providing
for any length
of perforation

BOOKLET AND SAMPLES
OF PERFORATING AND
NUMBERING UPON
REQUEST



Bates New Model No. 45



No 12345
FACSIMILE IMPRESSION.
Bates New Model No. 27

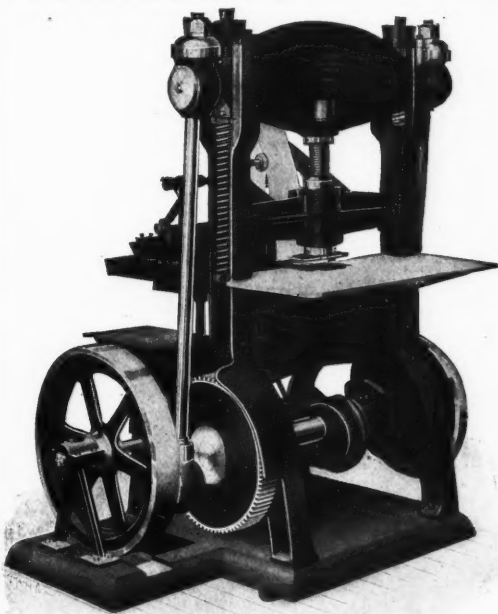
INCORPORATED CAPITAL, \$100,000.00
The Bates Machine Co.
MAKERS
General Offices:
346 Broadway, New York, U.S.A.
Branch Office: Manchester, England, 2 Cooper St.



Works: 706-710 Jamaica Ave., BROOKLYN, N. Y., U.S.A.

THE LARGEST FACTORY IN THE WORLD
DEVOTED EXCLUSIVELY TO THE MANUFACTURE OF
NUMBERING AND PERFORATING MACHINES

Roth Embossing Printing Press



Medal Awarded Press

AND A

Diploma FOR ITS PRODUCING THE BEST WORK

ST. LOUIS WORLD'S FAIR

Send for booklet giving a full explanation of our Press.
How to adjust and operate it.

All about Ready Mixed Inks. Also how to mix the different
colors of ink yourself.

How to build the Counters. In fact gives every possible detail
pertaining to the Press, and the doing of Embossed
Printing successfully, and at the minimum shop cost.

With the use of our method and apparatus for case-hardening
the dies, at least 250,000 impressions can be run from
one die on a Roth Press.

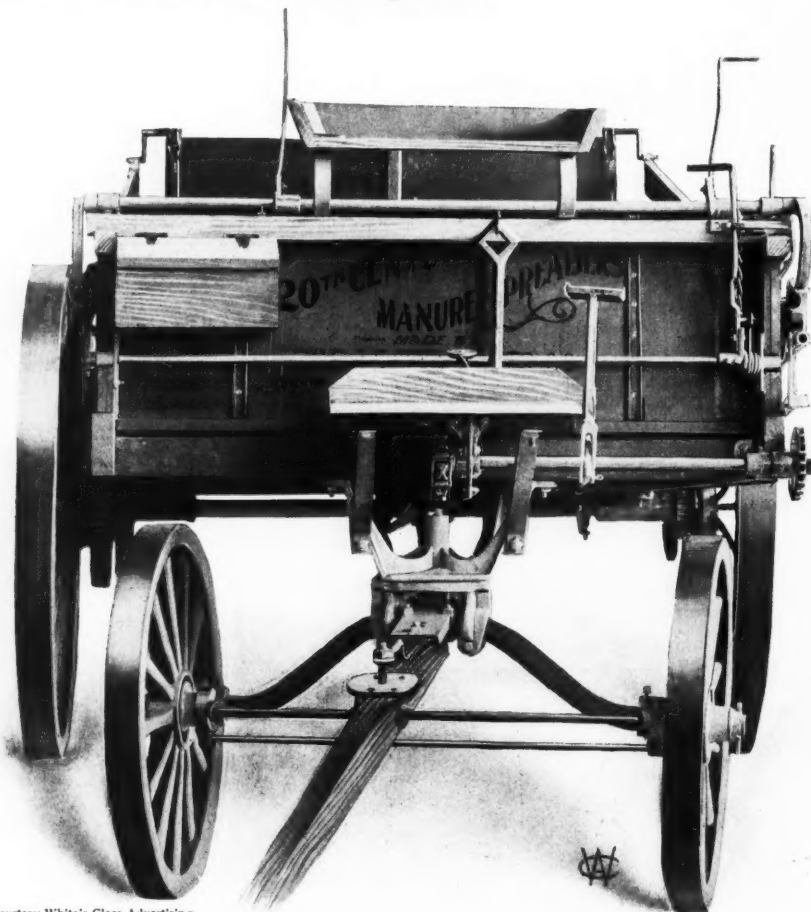
A set of six special knives (our own make) for cutting
counters. Price \$2.00, express charges prepaid.

OFFICE AND FACTORY
2122-28 Chouteau Avenue
2122-28 La Salle Street

B. Roth Tool Co.
Est. 1837 ST. LOUIS, MO.

Printing Quality *in* Printing Plates

The Test of Good Plates:
Cleanness of Color-Value in Long Runs.



Courtesy White's Class Advertising.

Our Mechanical Drawings in Line and Wash bring out detail with artistic finish and accuracy. Our plates have depth and solidity in the shadows with a fine, clean gradation to pure high lights.

The Inland-Walton Engraving Co.

Nos. 120-130 Sherman Street

Chicago

Local and Long-Distance Telephones
Harrison 4230-4231

SALES-MAKING PRINTING



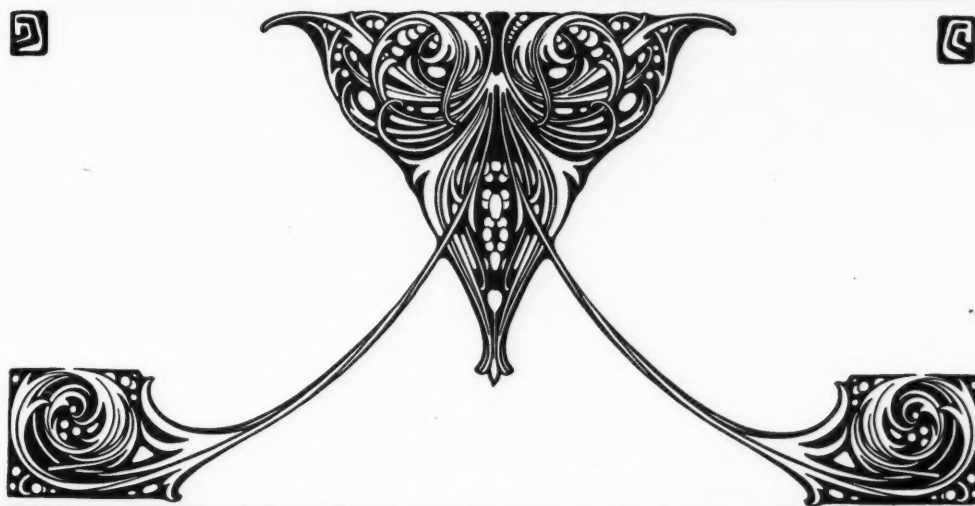
A Good Business man desires to do business with men who know their business, the quality of whose product is assured. He is willing to pay a fair market value for the goods he buys. Experience shows him that bargain-counter buying brings in its train a work-off on the buyer. . . . Shopping around does not pay. It may make a better showing in the purchasing dept., but how about the influence on sales?



. . . . Buy Sales-Making Printing



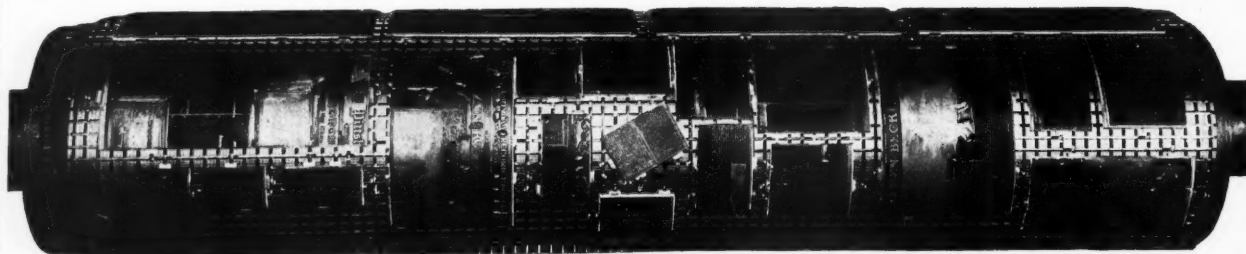
THE HENRY O. SHEPARD CO.
ILLUSTRATORS · DESIGNERS · ENGRAVERS
PRINTERS · BINDERS
120-130 SHERMAN ST.
· CHICAGO ·



The Best Plate Block Made

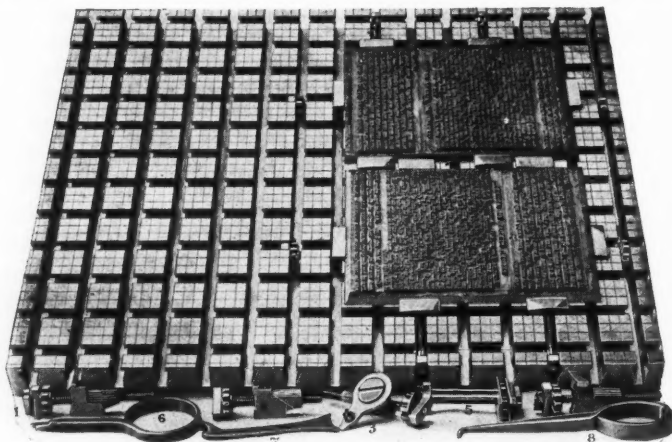
A PERFECT FLAT BED AND CYLINDRICAL PLATE HOLDER

(UNITED STATES AND FOREIGN PATENTS SECURED)



The only economical Block for all kinds of Bookwork and for Color Register Work it has no equal.

No other system of Block embodies these essentials.



Absolute control of every plate independently by lateral adjustment, so that the *closest register* may be easily secured by aid of the micrometrical measurement embodied in the construction of the plate catch. This can not be done with any other blocks.

Blocks, with Chases, fitted for any size of Platen Job Press.

A TIME-SAVER and A MONEY-MAKER.

Positively No Slipping of Catches; Quick in Action and Positive in Hold.
Register secured on all forms to the finest limit.

MADE BY THE

Rockstroh Manufacturing Co.

Atlantic Ave. and Chestnut St., BROOKLYN, NEW YORK
U. S. A.

WORETH BROTHERS.

PRINTERS.

319 Jerome St., Brooklyn, N. Y.

October 21, 1904.

THE ROCKSTROH MFG. CO.:

Gentlemen,—In answer to your communication regarding our opinion of the "Unique" Sectional Steel Block which we are now using. We must state that this is the best investment we have ever made, as this is a labor-saving device. We intend to put this block on all of our presses. You may refer to us at any time and we shall be glad to show this block to any intending purchaser.

Yours very truly,

(Signed) WORETH BROS.

AMERICAN LITHOGRAPHIC CO.
Litho Building,
19th St. and 4th Ave., New York.

October 20, 1904.

ROCKSTROH MFG. CO.:

Gentlemen,—We have had one of your cylinders in operation for the last three months and find that we can get all of the adjustment on the cylinder that can be obtained on a flat bed, we using this cylinder entirely for color work, and have no difficulty in securing actual register so far as your cylinder is concerned. We believe that plates can be more quickly adjusted to register by your device than by any other. With the slight alterations which you contemplated I believe you will have a job cylinder which will fill all requirements, and be equal in every respect to your flat block.

Yours very truly,

AMERICAN LITHOGRAPHIC CO.
Per G. E. Pancoast.

TROW DIRECTORY PRINTING & BOOKBINDING CO.
201-213 E. 12th St., New York.

October 21, 1904.

THE ROCKSTROH MFG. CO.:

Gentlemen,—It gives us pleasure to give testimony to the admirable qualities possessed in your "Unique Sectional Block". We already have five large (42 x 62) presses equipped and will have more in the near future. The advantages of your "Block" over all others we find as follows:

First.—They are a convenient size (8 x 10). *Second.*—They can be adjusted to suit any plate or margin quicker than any other wooden or iron block on the market. *Third.*—Having right and left pinions, enable you to unlock or lock up both rows of plates with a ratchet at one operation, which is a time-saver on short runs. *Fourth.*—The block being perfectly level saves considerable make-ready, both on book or magazine work, giving at the same time an opportunity for perfect registering for color work. We wish you every success, as we know you have a first-class article. Yours very truly,

(Signed) F. H. DOELLE, Mgr.

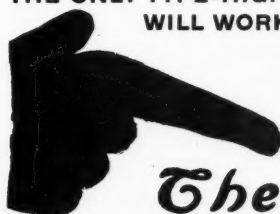


The most convenient little piece into use in a printing office is the **WETTER** MACHINE. On account of its extreme accuracy, a printer is enabled to number any sized job without a hitch or halt, and do it at the same time the printing is done. No other machine will do as much work and good work.

THOUSANDS IN DAILY USE

of machinery that was ever put **WETTER** TYPOGRAPHIC NUMBER—small size, ease of operation and abled to number any sized job

THE ONLY TYPE-HIGH MACHINE WITH A LOW PLUNGER, AND THE ONLY MACHINE THAT WILL WORK SUCCESSFULLY ON EITHER CYLINDER OR JOB PRESS



The

WETTER

MODEL 125

Five-wheel Machine to automatically number from 1 to 99999



Prints figures like this impression:

No 12345

List Price \$14.00—subject to discount.

Type-High Numbering Machine

All Typefounders and Dealers Sell Them

WETTER NUMBERING MACHINE CO., 331-341 Classon Ave., BROOKLYN, NEW YORK, U. S. A.

CABLE ADDRESS—"WETTER-BROOKLYN." Code used, A B C—5th Edition.

The McGinty Gripper that Grips

Simple mechanical device to take the place of strings and rubber bands on the job press.

No tool needed to put them on or to take them off.

Made to Fit Any Press.

No Springs -- No Screws

Its Strongest Point is its *Absolute Safety*.

Same Gripper may be used on either side. Grip from top down or bottom up.

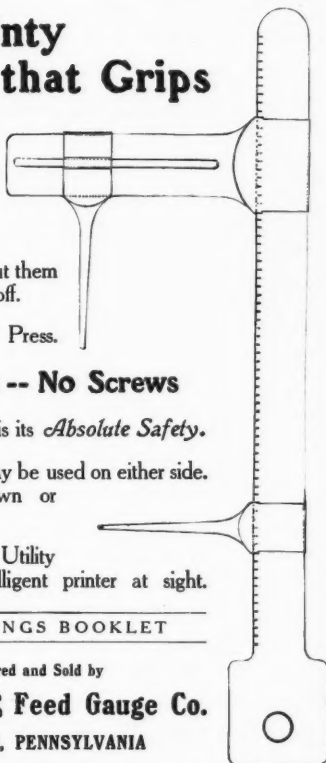
Its Simplicity and Utility appeal to the intelligent printer at sight.

POSTAL BRINGS BOOKLET

Manufactured and Sold by

McGinty File & Feed Gauge Co.

DOYLESTOWN, PENNSYLVANIA



The name is not

JONES

But we

Pay the Freight

on all orders for

Certificates of Stock and Bond Blanks.

Send money with order and

Save the Freight

Monasch Litho. Co.

500 Fifth Street South
Minneapolis, Minn.

OUR NEW LINE OF
IMPORTED
Tissue Paper Novelties

for Souvenir, Premium or Calendar Advertising
should certainly appeal to you.

The reproduction shown herewith gives only a very faint idea as to the gorgeous effect of this article, which is an elaborate lithographed cut-out or shape to which is attached colored tissue paper, handsomely webbed in such shapes as baskets, dishes, hats, canopies, umbrellas, etc., all of which gives a magnificent effect and adds materially to the beauty and completeness of the designs.

A line comprising six subjects, all of unusual and individual merit.

**We know we can interest you, Mr. Jobber.
What do you think?**

Above sample line of "Tissues" will cost the trade 75c., subject to rebate.



Tissue Paper Novelty, Style No. 5203—"Dish of Fruit"

AND AGAIN, we announce the completion of our lines of **Easter Cards**, Imported and Domestic; **Easter Folders**, several styles; and **Fans** for the season now opening. Briefly we will state, our Fan line this year is very complete, a selection of twenty different series or styles, in all a total of sixty-two pieces. Share with us equally the cost of the above full line, by remitting 75c., no rebate, when we shall send same prepaid express.

AND FINALLY, in the matter of **'06 CALENDARS**, may we have an opportunity of submitting our new season's proposition to you, of explaining our arrangement with the trade to supply this very large line of samples at very low cost, of our plan to rebate such cost from your season's Calendar purchases.

WRITE NOW FOR INFORMATION.

Bennett-Thomas Mfg. Co.

Importers, Makers and Jobbers of (Inc.)
ADVERTISING MERCHANDISE AND NOVELTIES
CALENDARS AND CALENDAR PADS

328-334 Dearborn St., Chicago, U.S.A.

Long-Distance Telephone,
Harrison 2289.

Cable Address,
Benth-Chicago.

日本紙商會

**GRAMERCY
PRINTING PAPER**

25 x 38-70. Cream Tint-Smooth Finish

For High-class Book and Catalogue Work

Special sizes and weights imported to order in not less than ton lots. Send for sample.

8 Cents per Lb. Case Lots. 9 Cents per Lb. Ream Lots

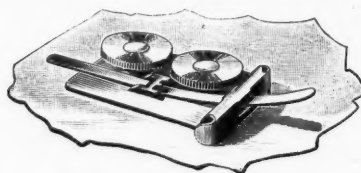
Japan Paper Company

Importers of High-Grade Papers

36 East Twenty-first Street, New York

Attached to the tympan without glue, pin-points, slots or screw holes, and the tympan may be reused. All right for to-ple cards and other heavy stock.

Latest
Out



Greatest
Out

THE DOUBLE-GRIP GAUGE

as it appears when fastened to the tympan. Can you tell how? It's adjustable.

EDWARD L. MEGILL, Patentee & Manufacturer, 60 Duane St., NEW YORK

Reproduced from photograph of Perfect Stitches made on a Boston Wire Stitcher

The
Boston Wire
Stitcher

The Perfect Stitching Machine,—a Perfect Feed and a Perfect Clinch, make the Perfect Stitch: perfections not possible to produce on any other stitching machine. Numbers 3 and 4, from the new factory, now ready for shipment. In stock and for sale at all houses of

Our Perfect Wire, usable on any quality of Stitching Machine but specially adapted to the Boston. Try it once, and you will condemn all other wire.

**American Type Founders
Company**

Set in American Type Founders Company's
Cheltenham Bold and Cheltenham
Oldstyle, cast American Line

INLAND TYPE FOUNDRY

INVENTOR AND MAKER OF

STANDARD LINE UNIT SET TYPE

SAINT LOUIS

JANUARY 20, 1905

WE ARE PLEASED TO ANNOUNCE TO OUR MANY EASTERN FRIENDS THE FORMAL OPENING OF OUR NEW YORK BRANCH, FEBRUARY FIRST, NINETEEN HUNDRED AND FIVE.

ON AND AFTER THAT DATE, ORDERS FOR ALL CUSTOMERS IN EASTERN NEW YORK, EASTERN PENNSYLVANIA, NEW JERSEY AND THE NEW ENGLAND STATES SHOULD BE SENT TO THE NEW YORK OFFICE, WHICH IS LOCATED AT ONE HUNDRED AND SIXTY WILLIAM STREET.

WHILE AT PRESENT OUR STOCK AT THIS POINT IS LIMITED TO JOB FONTS AND A SMALL AMOUNT OF BODY LETTER IN OUR MORE POPULAR SERIES, WE SHALL, FROM TIME TO TIME, ADD TO IT, AND WITHIN A SHORT TIME SHALL FURNISH SORTS FOR OUR LEADING BODY LETTER FACES.

FROM THE BEGINNING WE SHALL BE ABLE TO SUPPLY OUR OWN MANUFACTURES PROMPTLY, AND IF YOU WILL ASSIST US BY INDICATING WHAT FURTHER STOCK IT IS ADVISABLE TO CARRY IN ORDER THAT WE MAY GIVE YOUR BUSINESS PROMPT ATTENTION, IT WILL BE VERY MUCH APPRECIATED.

THE BRANCH WILL BE UNDER THE MANAGEMENT OF MR. J. H. RAMALEY, WHO, FOR A NUMBER OF YEARS, HAS HAD CHARGE OF OUR BUFFALO HOUSE. HIS WIDE ACQUAINTANCE AMONG THOSE ENGAGED IN THE PRINTING BUSINESS, AS WELL AS HIS INTIMATE KNOWLEDGE OF THE REQUIREMENTS OF THE TRADE, ESPECIALLY EQUIP HIM FOR THIS POSITION.

OUR MATERIAL IS UNIVERSALLY RECOGNIZED AS THE BEST; OUR PRICES ARE NO HIGHER THAN THOSE CHARGED FOR INFERIOR GOODS; AND, WITH THE ADDED INDUCEMENT OF PROMPT DELIVERY, WE HOPE IN FUTURE TO HAVE A LARGER SHARE OF YOUR BUSINESS.

INLAND TYPE FOUNDRY

CHAUNCEY B. STICKNEY, PRESIDENT

LON P. HARRISON, VICE-PRESIDENT

JONATHAN BAILEY, TREASURER

STICKNEY, HARRISON & BAILEY

DEALERS AND JOBBERS IN

INVESTMENT SECURITIES

NORTH AMERICAN BUILDING

EASTERN OFFICE:
53 WALL STREET, NEW YORK

KANSAS CITY

COND. COMSTOCK SERIES

5A 30-POINT CONDENSED COMSTOCK \$3.00

ORIGINAL 8

7A 24-POINT CONDENSED COMSTOCK \$2.50

FINE DESIGN 2

No. _____

SAN DIEGO, CAL. _____

190

MERCHANTS NATIONAL BANK

OF SAN DIEGO

PAY TO THE ORDER OF _____

\$

DOLLARS

SILVER GATE PRESS

PER _____

10A 18-POINT CONDENSED COMSTOCK \$2.00

LITHOGRAPHIC 63

13A 14-POINT CONDENSED COMSTOCK \$1.75

ENGRAVED EFFECT 10

15A 12-POINT CONDENSED COMSTOCK No. 4 \$1.50

STATIONERY LETTER \$49

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UNIQUE AND ARTISTIC FACE 52

21A 12-POINT CONDENSED COMSTOCK No. 2 \$1.50

FOR BANK NOTES, DRAFTS, ETC. \$7

OTHER SIZES IN PREPARATION

INTEREST PAID ON TIME DEPOSITS

UNION LOAN & TRUST CO.

GENERAL BANKERS AND DEALERS IN

REAL ESTATE

719 CHESTNUT STREET

BALTIMORE, MD.

SAVINGS DEPARTMENT OPEN
MONDAYS TILL 5 P.M.

MANUFACTURED ONLY BY THE

INLAND TYPE FOUNDRY

CHICAGO SAINT LOUIS BUFFALO
NEW YORK



CRESCENT FANS

.... **OUR LINE FOR 1905 CONSISTS OF 16 SAMPLES, ALL NEW AND ORIGINAL; AN ASSORTMENT OF DESIGNS AND PRICES THAT WILL PLEASE YOU AND YOUR CUSTOMERS.**

.... **THE ABOVE HALFTONE IS A REDUCTION OF ONE THAT IS 9 INCHES WIDE AND 8¾ INCHES HIGH.**

.... **SAMPLES FREE TO THE TRADE ON RECEIPT OF 10 CENTS TO PAY POSTAGE.**

CRESCENT EMBOSSING CO.

BRANCH FOR
GREATER NEW YORK,
60 BEEKMAN STREET.

MAIN OFFICE }
AND WORKS, } PLAINFIELD, NEW JERSEY.

The Fuchs & Lang Mfg. Co.

29 Warren Street
NEW YORK328 Dearborn Street
CHICAGO150 North Fourth Street
PHILADELPHIAFactory
BROOKLYN, N. Y.Machine Works
RUTHERFORD, N. J.

MACHINERY AND SUPPLIES

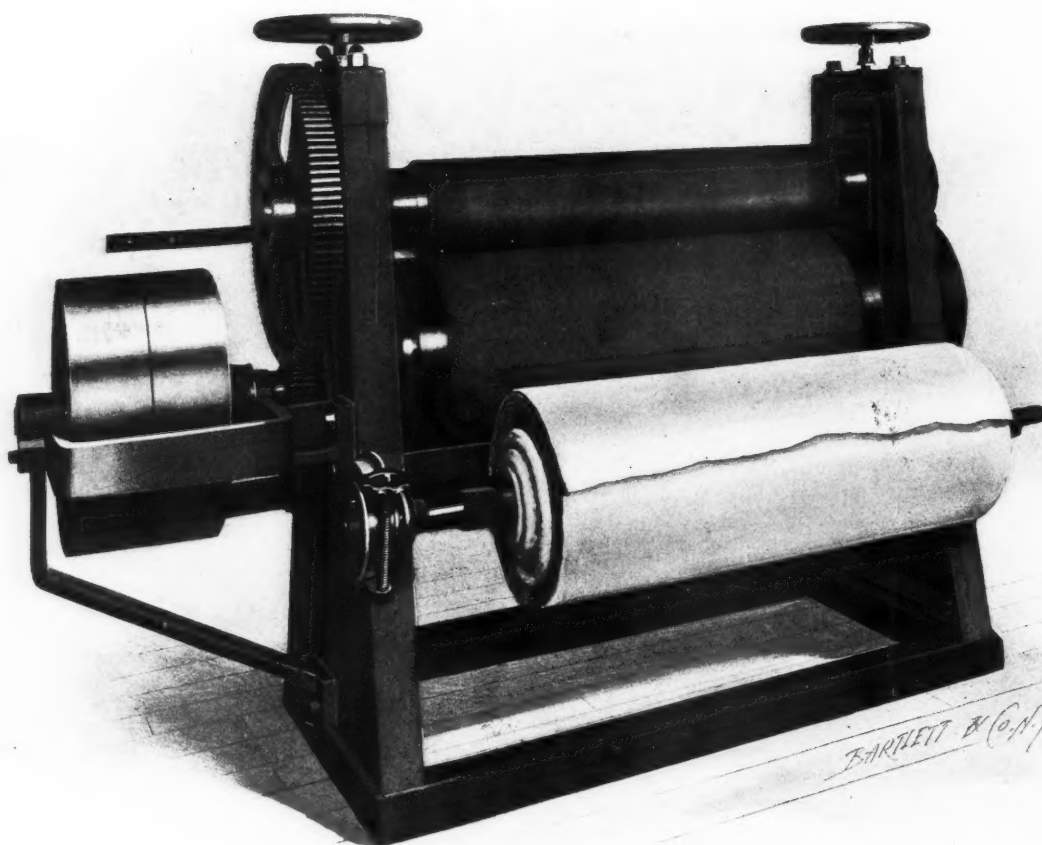
FOR

LITHOGRAPHERS AND PRINTERS

Owners of

EMMERICH & VONDERLEHR
MACHINERY

ROLLER EMBOSSING MACHINES



CUT SHOWS OUR Nos. 6, 7 AND 8 MACHINES FOR EMBOSSING WEB PAPER

No. 1	12 INCHES WIDE	No. 4	24 INCHES WIDE	No. 7	40 INCHES WIDE
No. 2	15 INCHES WIDE	No. 5	30 INCHES WIDE	No. 8	42 INCHES WIDE
No. 3	18 INCHES WIDE	No. 6	35 INCHES WIDE		

EMBOSSES paper in sheets or rolls. Sheet machine has feed table and delivery board. Web machine has winding and rewinding attachment. Built for lithographers and printers, paper mills, wall paper, leather, tin foil and cloth manufacturers. Prices for engraved rolls and paper rolls furnished upon application.

Bronzing Machines
Dusting Machines
Tin Bronzing Machines
Magnesiaing Machines

Bronze Sifting Machines
Litho. Tin Presses
Coating and Varnishing
Machines for Metal

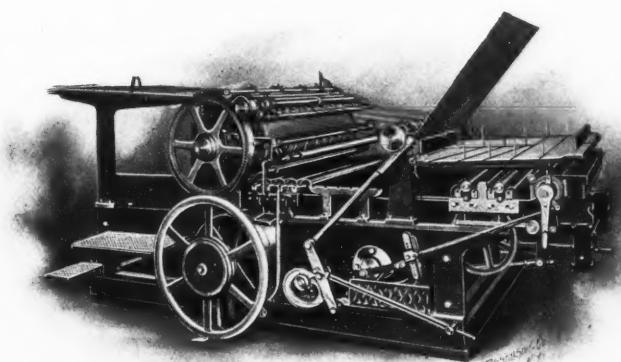
Tin Cleaning Machines
Litho. Hand Presses
Stone Planers
Stone Grinders

Ink Mills
Color Mixers
Ruling Machines
Reducing Machines

Embossing Machines
Calendering Machines
Engraved Steel Rolls
Paper Rolls

IN PRINTING THREE-COLOR WORK The WHITLOCK'S

PERFECTION IN REGISTER AND RIGIDITY OF IMPRESSION GIVE ABSOLUTELY MARVELOUS RESULTS



THE above requirements in a cylinder machine are as essential for producing any class of printing as for the three-color process. No matter what work you are doing, you need a machine in which these vital points have been provided for. Built upon correct mechanical principles, of best materials only, and with that thought and care so much appreciated by those who value merit, THE WHITLOCK to-day stands alone as the recognized peer of printing presses.



Western Agents:

AMERICAN TYPE FOUNDERS CO.,
Chicago, St. Louis, Cleveland, Cincinnati,
Minneapolis, Kansas City, Denver, Los
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Southern Agents

Messrs. J. H. SCHROETER & BRO.,
44 West Mitchell St., Atlanta, Ga.

European Agents:

Messrs. T. W. & C. B. SHERIDAN,
46 Farringdon St., London, Eng.

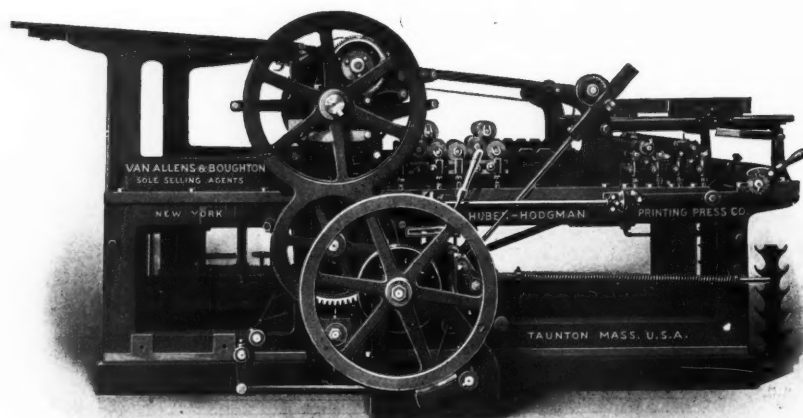
FOR CIRCULARS, PRICES, ETC., WRITE

**THE WHITLOCK PRINTING
PRESS MFG. CO., of Derby, Conn.**

AT THE SALES OFFICES BELOW:

Fuller Bldg., 23d St. and Broadway, NEW YORK
510 Weld Bldg., 176 Federal St., BOSTON, MASS.

THE HUBER-HODGMAN PRINTING PRESS



THE NEW HUBER-HODGMAN PRINTING PRESS
is designed for the finest class of printing. Is built in a new up-to-date factory. It has all of the labor-saving devices, and is the lightest running. Has all the strength and durability of the Crank Press. It has a friend in every purchaser. We desire you to see it in operation and judge it on its merits. Our customers are all enthusiastic over the register, speed, impression and lightness of operation. We would like to show you our new press.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
215 Spear Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,

Telephone, 801 Harrison. CHICAGO

United Printing Machinery Co.

CHICAGO
337-339 Dearborn Street

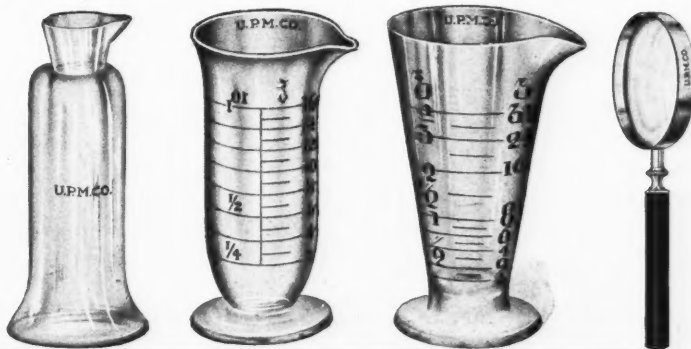
BOSTON
246 Summer Street

NEW YORK
132 Nassau St. (Temporary)

Everything for Photo-Engraving



UNION CARBOY TRUNNION — \$4.50 each; \$8 for two.
Safe, convenient, easy to operate.



Everything for Stereotyping

— Newspaper and Job Outfits a Specialty —

The Williams Lloyd Machinery Co., operated by us, has supplied the larger part of the stereotyping plants used by American Press Association, A. N. Kellogg Newspaper Co., and Western Newspaper Union

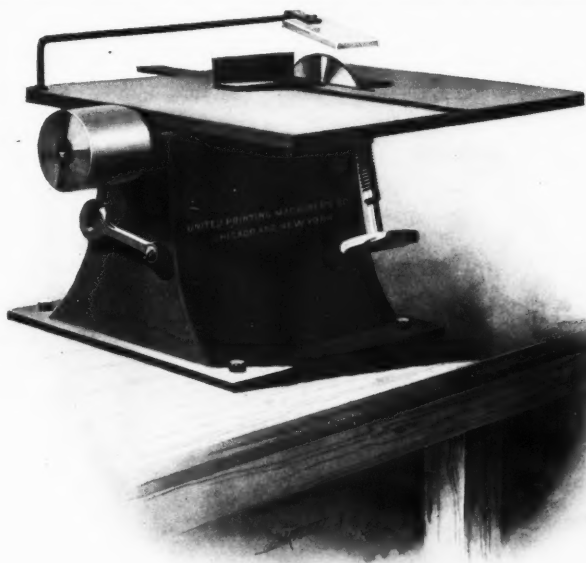
Everything for Electrotyping

LOVEJOY BABY SAW TABLE

Designed to go on finisher's bench. Size of table, 11 x 11 ins.

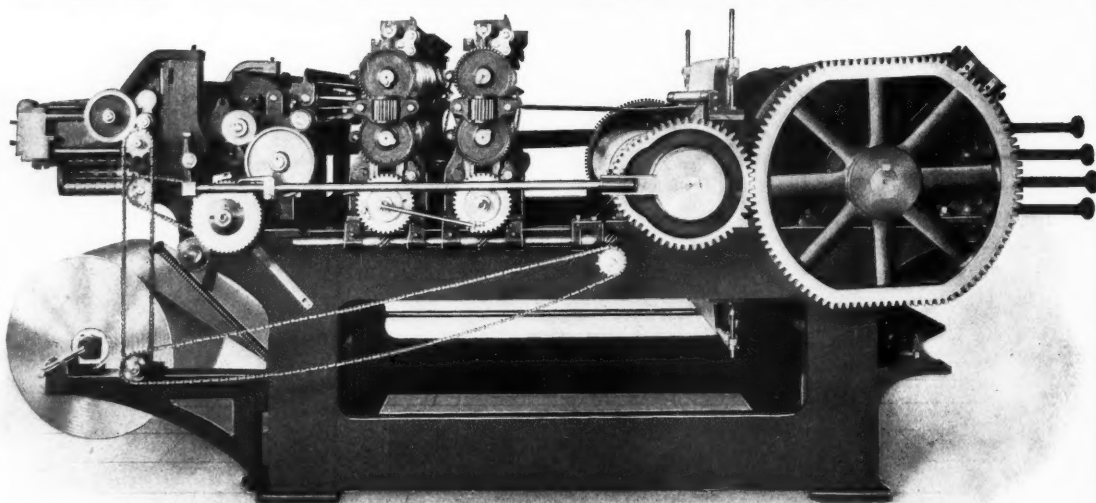
Sold with countershaft or electric motor, at a moderate price.

We manufacture the complete line of machinery of the Williams Lloyd and Lovejoy Companies. Complete Parts a specialty.



UNITED PRINTING MACHINERY CO. is Agent in Middle West for JOHN ROYLE & SONS, Paterson, N. J., and LEVY'S NEW PATENT PROCESS CAMERAS and CAMERA STAND.

THE COY PRESS DELIVERS SHEETS OR REWINDS THE WEB



This is our new 12 x 36 inch press made ready for counter check work. It may be equipped to do a score of other special lines, or for plain jobwork. It is a flat-bed rotary. Send for booklet.

THE COY PRINTING PRESS COMPANY 358 Dearborn St. Chicago

DON'T PUT IT OFF ANY LONGER!

Send NOW for prices and particulars of the

Brehmer WIRE STITCHER



The Machine with the neat, clean, perfect stitch.

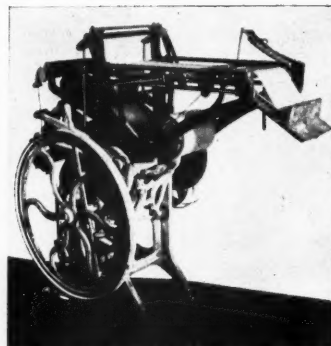
Simple, strong and reliable

25,000
in use.
35 styles.

When you buy the "Brehmer" you buy the best.

CHAS. BECK PAPER CO. Ltd.
609 Chestnut Street, PHILADELPHIA, PA.

THE WILLIAMS WEB ATTACHMENT FOR PLATEN PRESSES



THE WILLIAMS WEB

WRITE US and we will enlighten you in the uses of this inexpensive automatic feeder, and tell you where you can obtain any kind of paper (except the very finest loft-dried stuff) on rolls. Yes, you can get it ruled lengthwise the roll if you like.

Surely this machine will enable you to mix the thing with that big brother of yours, who is gradually coralling all your work. Really,

he is an easy mark for you if you will go at it right. His machines, and plates, and attendants cost big money — yours don't.

The make-ready is just as quick as hand-feed, and if you want to feed by hand the attachment can be lifted in less than three minutes.

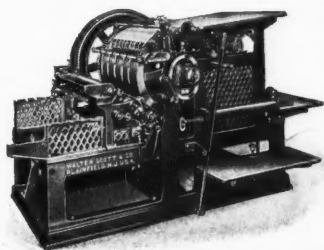
It will work rotten paper as fast as your press will run, even though you have made your platen stationary. We are making them for all styles of platen presses.

ADDRESS

THE WILLIAMS WEB CO.
50 HIGH STREET, CLEVELAND, OHIO

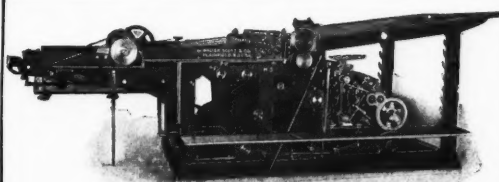
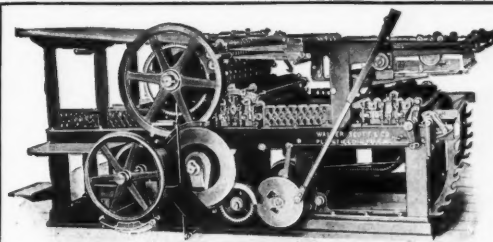
Scott Printing Presses

For All Kinds of Work



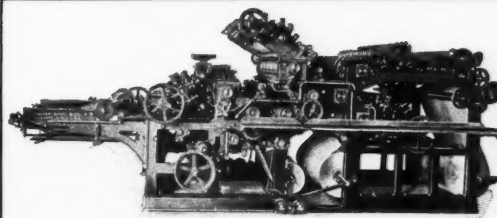
THE SCOTT Job Cylinder Press is the fastest drum cylinder flat bed press on the market. It is equipped with the new bed motion that has made our two-revolutions famous. It will print anything from tissue paper to cardboard at a speed up to **Thirty-Six Hundred per Hour.**

THE SCOTT Two-Revolution Press with the new bed motion has no intermediate gearing between the bed and cylinder and is an easy running machine. The machines are built with two or four form rollers, rear, front fly or printed side up deliveries as desired.



THE SCOTT Sheet Feed Rotary Two-Revolution Press will do the same quality of work as a two-revolution flat bed press but at a much greater speed. It is made to take any size plates and will print any size of sheet at a speed according to quality of work up to **Three Thousand per Hour.**

THE SCOTT All-Size Rotary Press is in operation in some of the leading press-rooms in this country and abroad. The machine cuts off any length of sheet, prints same on one or both sides at a speed up to **Seven Thousand per Hour.** The illustration shows machine which prints two colors on one side of sheet and one on the other.



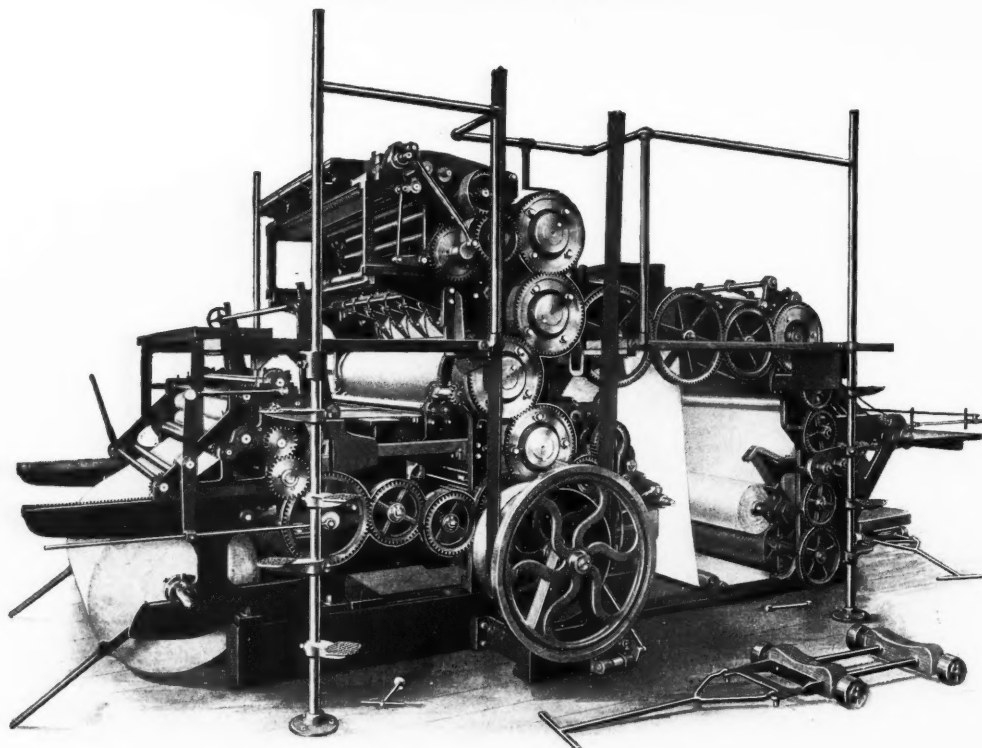
☛ All the machines shown here and many others are illustrated and described fully in our catalogues which we will cheerfully send on request. Write to-day to nearest office for same.

NEW YORK OFFICE, . . . 41 Park Row
CHICAGO OFFICE, 321 Dearborn St.
ST. LOUIS OFFICE, . . . 319 N. 4th St.
BOSTON OFFICE, 7 Water St.
Cable Address—WALTSCOTT, NEW YORK

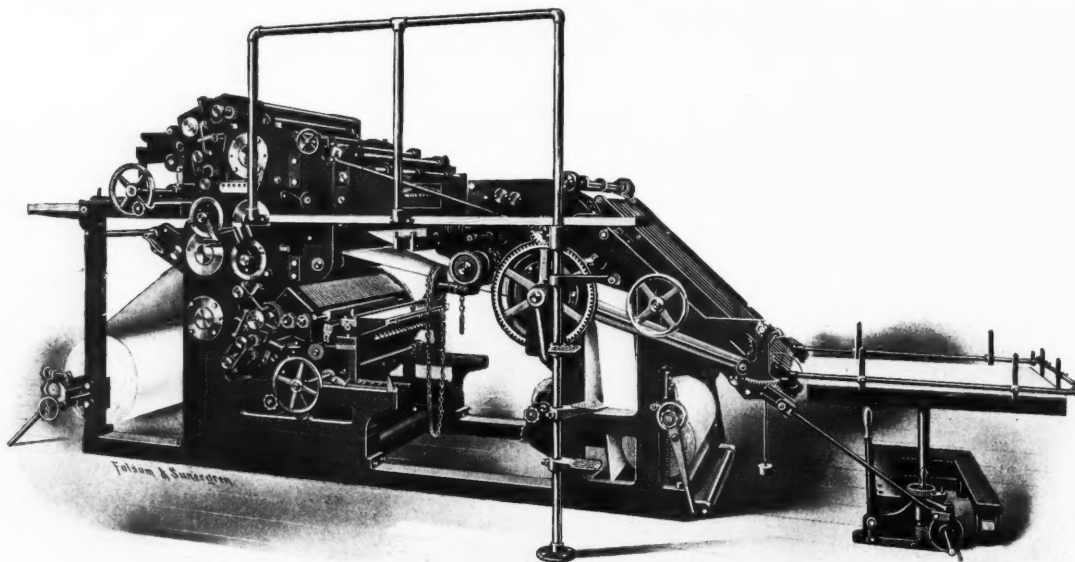


Walter Scott & Co.
PLAINFIELD, NEW JERSEY, U. S. A.

THE INLAND PRINTER

**Adjustable Rotary, with Offset Web**

Delivers sheets up to 43 x 56. The press shown in cut prints one color on each side. We build them to print five colors.

**Straight Rotary, with Offset Web**

Four of these presses, 42 x 60, may be seen in the office of the Lewis Publishing Company, St. Louis, Missouri.

KIDDER PRESS COMPANY

...FACTORY...
DOVER, NEW HAMPSHIRE

GIBBS-BROWER COMPANY

...SELLING AGENTS...
150 Nassau Street, NEW YORK

SHERIDAN'S NEW MODEL

USED ALL OVER THE WORLD

T. W. & C. B. SHERIDAN CO.

New York

Chicago

London

72 YEARS MAKERS OF KNIVES

TRY A
SIMONDS MFG CO

SIMONDS KNIVES ARE THE BEST

SIMONDS MANUFACTURING CO.

BRANCH HOUSES.
NEW YORK CITY.
NEW ORLEANS LA.

FITCHBURG. MASS.
CHICAGO. ILL.

SEATTLE. WASH.
PORTLAND. ORE.
SAN FRANCISCO

The Principles of Design

By Ernest A. Batchelder
Throop Polytechnic Institute, Pasadena, Cal.

A definition of the Elementary Principles of Design with a Series of Problems leading from the simple to the complex. Contains over one hundred plates in black-white and half-tone. Of value to Designers, Teachers and Students. ⌘ Price, Three Dollars, net

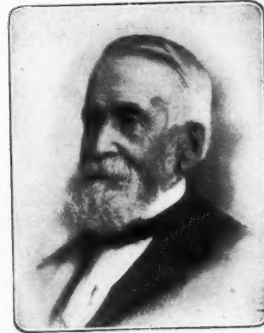
Published by The Inland Printer Company
120-130 Sherman Street, Chicago, Ill.

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

ESTABLISHED IN 1830



ANY way you
look at it, and
all around, it is



LORING COES

"Micro-Ground."

and no matter what its size,
"Micro-Ground." is **BEST!**



Temper, Finish, Material, Packing,
Cutting Qualities—*Everything*;

The TRUST

Threatened to put us out of business (1899); ordered us off, on high finished goods (1900); warned us to get out of New York (1903); tried to drive us out by cut prices and false statements (1904); still trying (1905).

But

We have not had to do anything except *fill orders* since 1890. We have run full time, full handed, and tripled our capacity since then. Adding more now.

WHY? Ours are BEST!

Customers say so.

Coes' Knife is BEST!

WRITE OUR WAY

Loring Coes & Co. Inc.
Worcester, Mass.

G. V. ALLEN,

10 Warren Street, New York City, and vicinity.
Phone, 3038 Cortlandt.

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

DAILY SUN

THE WEATHER

Does not affect Tubbs Goods. No stormy times about cases sticking if you have Tubbs quality.

TON, MICH., TUESDAY, JANUARY 10, 1905

TWO CENTS

EXTRA

THE TUBBS MFG. CO.

CLOSED CONTRACT FOR ANOTHER LARGE
FACTORY BUILDING.

Work to Commence at Once for a Solid Brick Building 50 x 300 feet.
Will Double Their Capacity.

The growth of The Tubbs Mfg. Co., of Ludington, Mich., has been nothing short of phenomenal. They have completely swamped themselves with contracts for Printers' Wood Furniture, Engravers' Wood, Wood Type and Specialties. In fact,

This plant is a most interesting place to visit. On the different floors the visitor sees Printers' Cabinets in all stages of construction. One of the liveliest places the writer ever visited is the third floor, where the Printers' Cases are made. This department resembles a huge beehive, and the machines which operate here are wonderful and almost human.

The long row of pantographs which cut the Wood Type is probably the most interesting machine. From a plain piece of end wood to a perfect letter, all in one operation, and from the quantity produced it seems the country would be filled with wood type. While we have used wood type for twenty years, we confess that we never knew what



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the Company's business has grown so rapidly that a contract has been signed for immediate erection of a solid brick building 50 feet wide and 300 feet long, same height as old building. They purchased another tract of land east of their factory, which gives them several more acres.

It is with unusual pride that the *Sun* refers to this most worthy institution. Every citizen is interested in its growth, and what The Tubbs Mfg. Co. has done for Ludington is a matter for rejoicing. The large plant is filled with expert workmen, about fifty additional men having been engaged recently.

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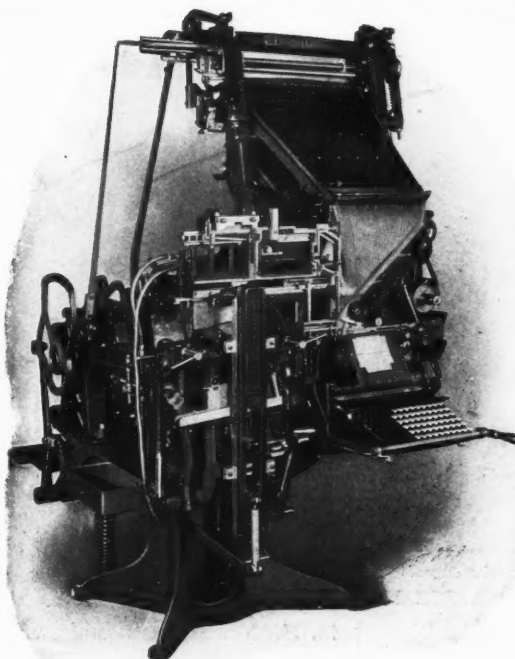
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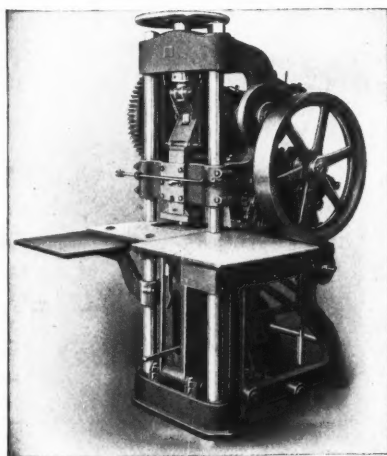
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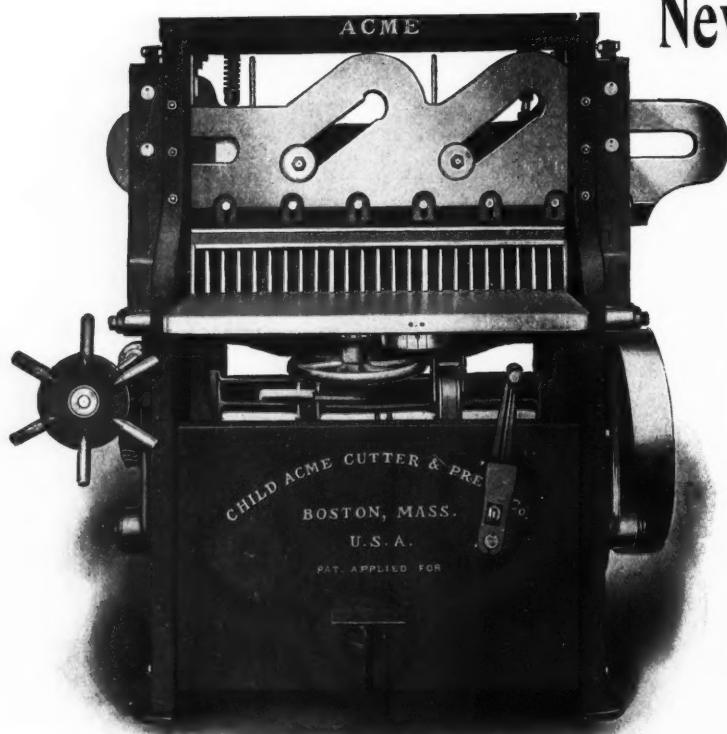
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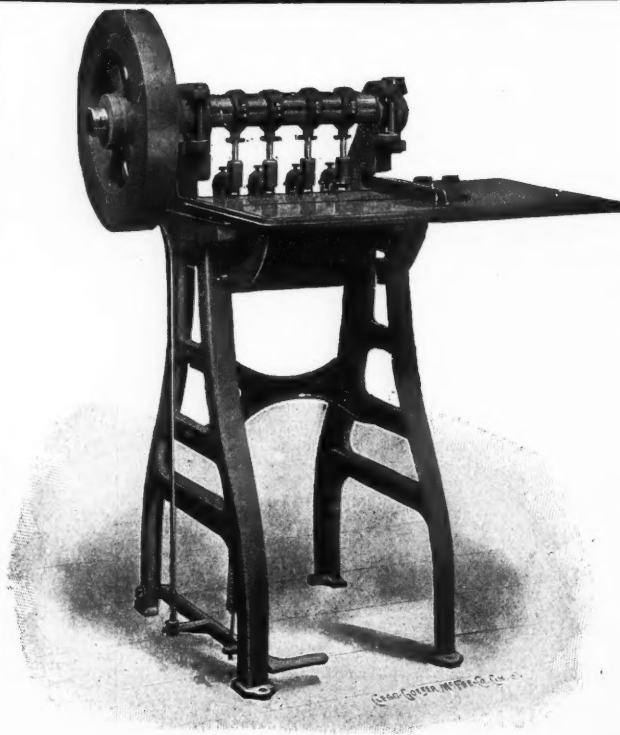
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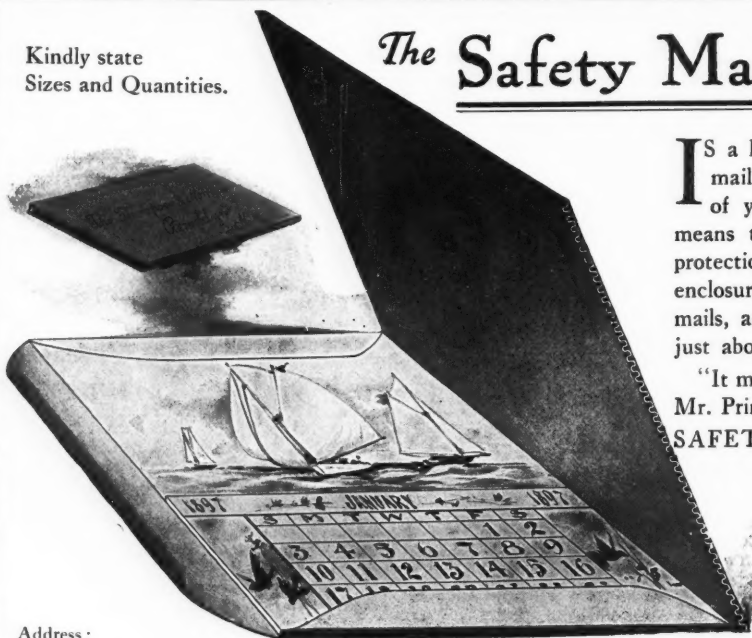


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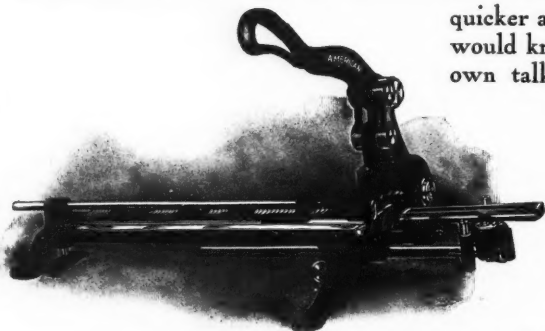
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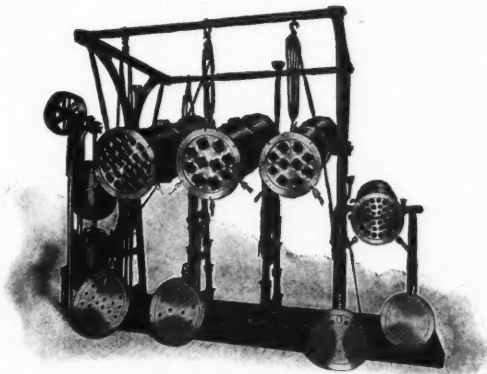
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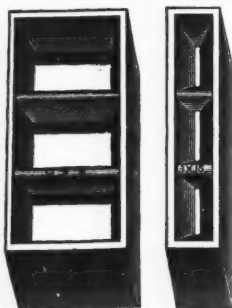
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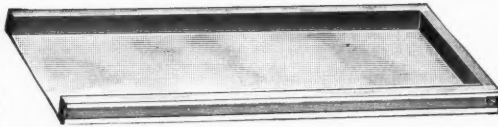
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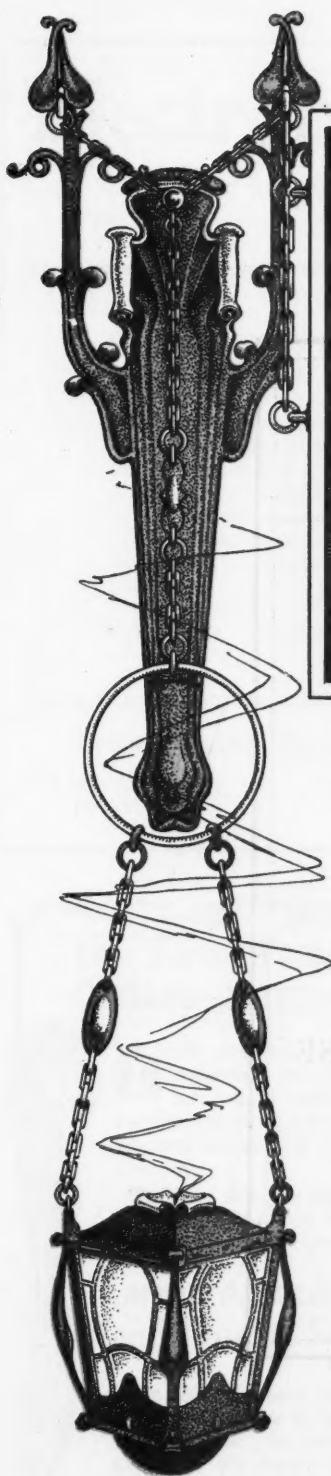
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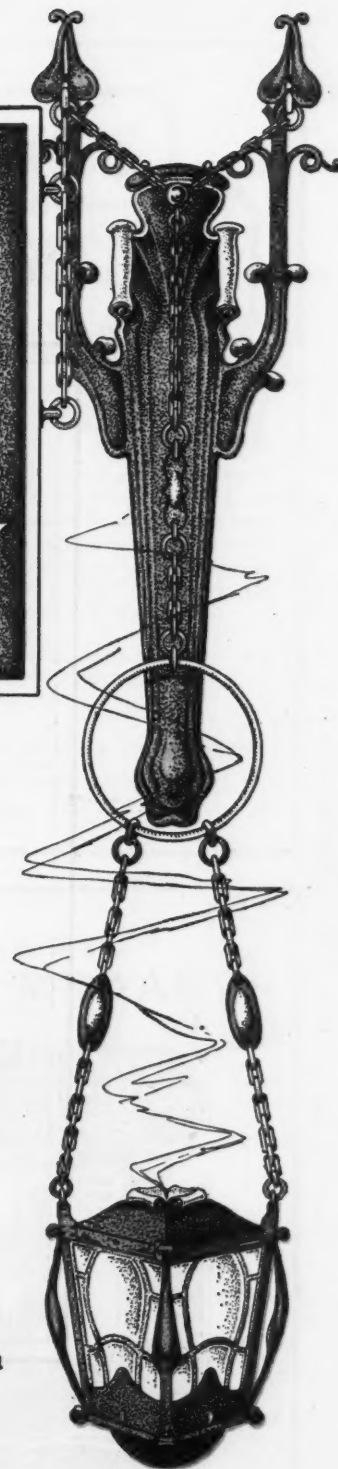


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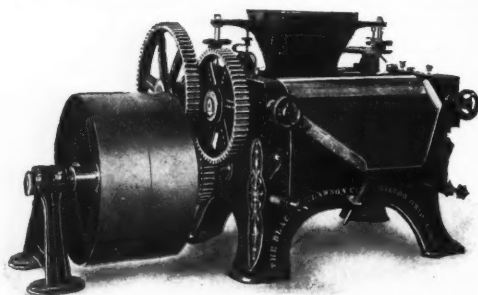
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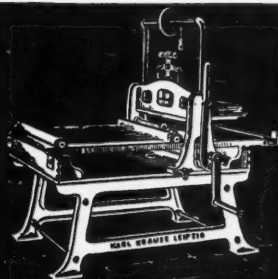
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
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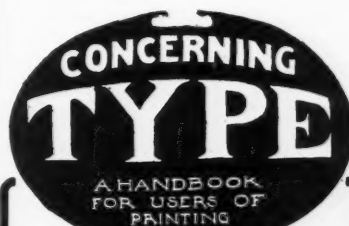
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